

THE NEW YORK DRAMATIC MIRROR

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CAMILLE D'ARVILLE.

AT THE THEATRES.

Star.—The Middleman.

E. S. Willard quite evidently has a distinct liking for his part in *The Middleman*. He originated Cyrus Blenkarn in London, was first seen in it in New York, and his re-appearance last night at the Star was in this role.

The Mirror formerly gave due attention to this play and to this distinguished actor. Henry Arthur Jones, author of *The Middleman*, has here evinced perhaps his noblest dramatic purpose; but one who feels the earlier influence of the work, and realizes its ultimate possibilities, is apt to deplore the later subordination of its didactic strengths to theatrical effect. It is perhaps inevitable, too, in such a play, that stock humors and cheap sentiment should dominate in the love incidents. But the main strength of the play is nevertheless thoughtful and novel, and therefore interesting and commendable.

It is not needful now to particularly refer to Mr. Willard's work. His characterization of the enthusiastic old potterman and fond father, who is awakened to a realization of the sterner duties of life by the betrayal of his daughter, is at all times highly artistic—and therefore a faithful transcript from life as it can be imagined under such circumstances—and in the scenes of great feeling it is thrillingly vivid and real. It is something even deeper than a pleasure to witness such acting.

Royce Carleton carefully and effectively characterizes the pretentious humbug and hypocrite Chandler. Louis Massen is a capable Captain Julian Chandler. Harry Cane is a seemly Batty Todd. Fred. Tyler is capably comic as the faithful Jesse Pegg. Marie Burroughs is strong yet sensitive and sympathetic as Mary Blenkarn, and Mamie Craddock, Emma Rivers, Maxime Elliott, Ethel Douglas, and Keith Wakeman satisfy the light requirements of the other female parts.

The audience last night was very large, very appreciative, and very demonstrative in its enjoyment.

Broadway.—Country Circus.

The Country Circus, after a long tour, has returned to New York for a run. The conglomeration is half play and half circus. The fact that it is different from every other attraction on the road, and that several of the performers in the ring are quite clever, is accountable for its popularity. The ponies are as cunning and frisky as before. De Mott rides well, and Marlow and Dunham do a remarkable horizontal bar act. Henri Lynn as Dr. Swap is the best feature of the cast. The Country Circus, however, depends chiefly on the quadrupeds for its success. The ring performance pleases persons that pay one dollar and-a-half for seats because it is given on the stage of a theatre; the same persons most likely would be unwilling to invest twenty-five cents to see the same show under canvas. Another illustration of the old adage that "circumstances alter cases." The house was large last night. There were a good many hitches in the performance, incident to a first night. In the street parade representation the hand chariot appeared three times, and the marching supers many more times, giving the speculative spectator an opportunity to indulge in some mental arithmetic.

Proctor's.—The County Fair.

The return to this city of Neil Burgess and The County Fair drew a large audience to Proctor's on Monday night, and caused the "standing room only" sign to be displayed shortly before the rise of the curtain.

Mr. Burgess' realistic delineation of the character of Abigail Prue proved as popular as ever, and a carefully selected company gave adequate support to the star.

Thomas Metzath was excellent as the bashful farmer-lover, and a bright little actress, Annie Blanche, was capital as Taggs, the untrained mission child.

The scenery is very effective, and the race incident, in which several thoroughbreds are introduced, caused the usual excitement, and called forth great applause at the close.

People's.—Gentleman Jack.

James J. Corbett drew a large audience to the People's Theatre on Monday night to see him in Charles T. Vincent's melodrama, Gentleman Jack. In the role of Jack Royden the pugilistic star was perfectly at ease and proved himself fully capable in the stronger scenes. He was supported by an efficient company among whom were W. B. Murray, John Donaldson, Lee Lamar, and Belle La Verde. Special mention must be made of the excellent singing of Dagmar and Decelle in the third act, representing the Madison Square Roof Garden.

Imperial Music Hall.—Vanderbilt.

The Imperial Music Hall, although it came into lively competition, has made a place for itself as a leading caterer of this kind of entertainment. Fougere is still the leading attraction. She is a great favorite. She introduced a new song last night, and wore a new costume with a fetching hat. Among the newcomers are the Bonitas, musical excentriques; Hines and Remington in a comedy sketch; Valean, the juggler; Charles Duncan; Mlle. Valerea, a sensational trapeze performer; Lottie Elliott in a skipping rope dance; Hughes and Farron, and Kamechi, and the Weston Brothers. Some of the best of former performers still remain.

Columbus.—J. K. Emmet.

J. K. Emmet made his appearance at the Columbus Theatre last night. He presented Fritz in Ireland, one of the plays made celebrated by his father, and he was most cordially received by a very large and highly gratified house. He has distinct ability that does not depend upon traditions of his very popular father. Mr. Emmet has devoted much time to the cultivation of his voice and

the improvement is noticeable. He sings the old songs in a very pleasing way, and dances with extreme grace. Entirely new scenery has been painted for Fritz in Ireland. Mr. Emmet is supported by Emily Lytton and a strong company.

Saville.—Eagle's Nest.

Edwin Arden's popular melodrama of life on the frontier, Eagle's Nest, attracted a fair audience to Jacobs' on Monday night.

Edwin Arden in the leading role was as effective as ever and elicited a great deal of applause, especially from the gallery. The supporting company has been carefully selected, the following members being especially worthy of mention: W. H. Stuart as Geoffrey Miford, Joseph W. Holland as Wan Lung, Adella Sawyer as the heroine, Rose Miford, and Nellie A. Queen as Martha Silsbee.

Harlem Opera House.—Amy Robsart.

Marie Wainwright entered upon her second and final week at the Harlem Opera House last night in a revival of Amy Robsart. The play is presented with the same handsome scenery and costumes that were used last season, and it was well received. As Amy Robsart, Miss Wainwright repeated her success of last year, and was ably supported by William Ingersoll, who made an attractive Earl of Leicester, and by Burton Hill as Varney.

Grand.—\$ Bells.

Bells rang out again in New York on Monday at the Grand Opera House. The acrobatic farce has been seen so many times here that it is not necessary to say anything else at present than that it is a thoroughly entertaining attraction. The Brothers Byrne are the features of the company, and their pantomime in the revolving ship is remarkable.

Kodak and Bird's.—Variety.

Blue Beard and The Rendezvous still continue in popular favor at this house and the Berats are rightly emulated for their clever singing and dancing.

The chief attraction offered this week, however, is a quartette of French dancers in a *quadrille fin de siècle*—a dance of the can-can order, to Offenbach's music. Their grace and agility captivated the audience last night and the dancers were recalled repeatedly.

Tony Pastor's.—Variety.

A crowded house enjoyed the excellent programme at Tony Pastor's popular theatre last night. The bill included high-class variety performers only, of whom Bessie Bonchill, J. W. Kelly, Katie Lawrence, and the genial Tony himself came in for the most enthusiastic applause. Of the others, Lucy and Maggie Daly, Ward and Vokes, and Ida Howell were received with great favor.

People's.—Gentleman Jack.

James J. Corbett in Gentleman Jack is the attraction at the People's Theatre this week. Mr. Corbett received a favorable criticism in *The Marion* two weeks ago when he appeared at the Grand Opera House. The East side of town coincides in opinion with the West side. The applause was spontaneous and hearty last night.

As Other Houses.

The fact that a limit has been set to the run of Squatter Sovereignty has already resulted in increasing the attendance—which has all along been large—at Harrigan's. The Mulligan Guards Ball will be revived next Monday.

The introduction of infant effigies in place of real babies in Little Tippett, at Herrmann's, does not detract from the fun of this piece. It goes with a rush, and induces a roar just the same.

Last night Lena Despard was on for the last time at the Manhattan Opera House. Mrs. Bernard-Berry will to-night enact the leading part of a wronged wife—a character dramatically opposed to that which she has been playing—in a dramatization of Mrs. Campbell-Praed's novel, "The Bond of Wedlock," under the stage name of Ariane.

Blue Jeans has scored so great a success on its return to the city, at the Fourteenth Street Theatre, that the management deplores its limitation at that house to two weeks. The play was never better acted here, and its homely appeals are still potent to a remarkable degree. It will be followed next Monday by a single week's representation of the new edition of Aunt Bridget's Baby, with George Monroe at the head of a company that includes John D. Gilbert and Alf. Hampton.

John F. Sheridan's engagement at the Bijou is drawing to a close. Fun on the Bristol has been crowded with taking specialties, and numbers among its later fun-makers John W. Ransome. It is a most pleasing entertainment of its kind.

Patrons of Candy, at the Union Square, have thought that the limit of comicality had been reached in this performance. But this week's audiences are treated to one of the funniest scenes of which the stage has a record. Herren Ebert and Zink appeared in a prizewinning ring and personated Cornett and Sullivan. Their droll pugnism must be seen to be appreciated.

Niblo's seems to have bounded into its old-time favor. Dr. Carver's Wild West show, in the play of The Scout, is crowding this theatre. The performance has excited so much interest that a squad of policemen are necessary nightly at the gallery entrance to preserve the peace and theatrical property.

John Drew and company are proving as attractive at the Standard as they were at Palmer's.

Bronson Howard's Aristocracy, at Palmer's, seems to have justified its very favorable reception. It is acted by an admirable

company, whose man members triumph personally, and it is drawing large audiences.

Robin Hood still goes on merrily and tunefully at the Garden.

A Gilded Fool, which gives Nat C. Goodwin an excellent comic opportunity, is still playing prosperously at the Fifth Avenue.

Daniel Frohman's admirable company of comedians are happily illustrating The Grey Mare again at the Lyceum.

The Fencing Master seems to have revived all the comic opera prosperity of the Casino.

THE BROOKLYN THEATRES.

Columbiæ.—The Lion Tamer.

Francis Wilson and his clever company opened a fortnight's engagement at the Columbia last night, presenting *The Lion Tamer*, which was given at the Amphion all of last week. This was the first time the opera has been heard in this part of the city, and the house was packed to the doors with an audience that applauded generously. Laura Moore and Charles Plunkett came in for a share of the warm welcome. There will be matinees on Thursday and Saturday. Denman Thompson in *The Old Homestead* is the next attraction.

Grand.—Charles T. Ellis.

Charles T. Ellis, who is a Brooklynite, appeared last night at the Grand Opera House in Herbert Hall Winslow's domestic comedy, Count Casper. The star found favor for his singing and dancing, and introduced several new melodies, "Have a Bouquet With Me," "How I Love the Babies," and "The Sweetest Rose of All," which were encored. James Vincent, Charles W. Swain and Clara Moore are with the company. Dr. Bill next.

Lyceum.—Lady Marney.

Annie Ward Tiffany appeared in her latest play, *Lady Marney*, written by Alfred Kenney, last night, before a large and delighted audience. The scene is laid in New York, and the piece has all the elements of a successful comedy. The supporting company is well selected, and includes Rose Tiffany, Herbert Pattee, Mildred Lawrence, and C. F. Herbert. The Tar and Tartar next week.

Park.—Sleepy Hollow.

Fanny Davenport, supported by Melbourne McDowell, appeared in *Cleopatra* at the Park last evening. The scenery, costumes, and stage settings were especially effective and appropriate. Next week, Modjeska in her repertoire.

Academy.—Wang.

A fashionable audience enjoyed the opera of Wang at the Academy last night. De Wolf Hopper, Della Fox, Anna O'Keefe, and the other members of the company being liberally applauded. This is a special Thanksgiving week engagement, and there has been a large advance sale.

Amphion.—The Soudan.

The Soudan was presented at the Amphion on Monday night to the apparent interest and appreciation of a large audience. The scenic details and realistic parts of the drama were effective. The cast is much above the average. Next week, DeWolf Hopper in Wang.

Lee Ave.—A Parlor Match.

Evans and Hoey were greeted by a large audience in A Parlor Match at the Lee Avenue last evening. The humorous features were well developed. The Danger Signal next week.

REMARKS BY CHARLES FROHMAN.

"I have just about concluded the final arrangements by which I shall produce American plays in London, beginning early in December at the Adelphi Theatre," said Charles Frohman to a *Marion* reporter. "The Lost Paradise is the first play to be produced, and simultaneously with its production I shall become interested peculiarly in the success or failure of that play and of other plays that I shall stage there. I think that I may say that I am the first American manager to put the work of American dramatists systematically on the English market."

"The date now fixed for the opening of the Empire Theatre is Jan. 9. As *The Marion* has announced, a new comedy-drama by David Belasco will be the opening attraction. Besides other plays that I have already planned to produce there, *The Councillor's Wife*, which passed successfully through the ordeal of the special matinee here a fortnight ago, will before long be staged at the Empire. The actual company there will number twenty-six persons.

"John Drew's engagement at the Standard is for eight weeks. He will then appear in *The Masked Ball* throughout the country. He will return to New York in November, 1893, and present another new play.

"H. C. DeMille is now at work on a play that will be ready for me next season. Augustus Thomas, Henry Guy Carleton, and David Belasco have also contracted to write plays for me.

"I wish to say, now that election has slipped by, that with fourteen companies touring under my management throughout the election excitement the general result, from the pecuniary point of view, during that time was most successful. The election seemed to have no effect on my companies' business. I know this to be the case also with a number of other managers. A company of mine, for instance, closed a four weeks' engagement at the New Schiller Theatre in Chicago. The engagement ran through the most exciting part of election. During the first week its business was over \$10,000 and during the last week \$10,700—all this mind you, with no Sunday performances.

Speaking of the subject of the value of

plays, as estimated by dramatic critics, and the value of plays as proved by public patronage, Mr. Frohman says:

"I have found that from a critical standpoint, critics' estimate of plays is almost always right. There is no question, for instance, that they were right in what they said of *Men and Women*. The play was altogether too long; it was drawn out; it had too many characters. Still, it made money. Why? For the reason that many changes were made. The first performance of *Jane* in this country was undoubtedly tiresome and uneven, as a number of critics took occasion to say. It lacked the snap necessary to make it a 'go,' and it did not go until it had the advantage of continual performance to make the actors brisk, and until the advice of the critics had been profited by. *Settled Out of Court* was acted for the first time on the hottest night of last Summer. It was not only uncomfortable for the audience, but for the actors; but the critics stuck it out, and gave their opinion of it the next morning. I took a bunch of clippings in my hand and, using a number of them to go by, hacked at the comedy until it became quick in action, and brisk in dialogue. It was not until a month after its first production, however, that it was what I wanted it to be."

"I believe firmly in the honesty of the great majority of dramatic critics. I feel sure that the same spirit that gave quick recognition at the proper time to *The Lost Paradise*, *The Masked Ball*, *The Councillor's Wife*, and *Shenandoah* must have prevailed when I received adverse criticisms on other plays. When I receive criticism I never forget that I have also received solid recognition.

"I see," continued Mr. Frohman, "that the newly established Theatre of Arts and Letters intends to charge \$5 a seat for the performances it will give. It seems to me that the promoters of this enterprise should consider themselves in particularly good luck if they can get theatrical managers to attend their performances for nothing at all. I know that I am always glad, for my part, to admit American dramatists to performances without making them pay for it, for I feel that by so doing I am benefiting myself in a long run. I shall not now have that willingness that I would otherwise have had to lend my actors to the Theatre of Arts and Letters for its productions for the reason that it seems to be a matter of money rather than of art."

THE IMPERIAL MUSIC HALL.

"The Imperial Music Hall is in many respects like the Empire and Alhambra of London," says J. M. McElroy, business manager of the Imperial, "a pleasant, bright resort, where you may find much to amuse you at any time."

"All who have frequented the London music halls know that the performance as a whole is not up to the standard of an American variety show. There is always a good deal of singing. People lounge about, meet friends, drink, smoke and take life easy. Sometimes they condescend to listen to a singer, but the vocalist must be very popular to receive the undivided attention of the audience."

"The Empire and Alhambra are very pretentious affairs. Even there they do not attempt to give a continuous 'slap-happy' programme with a star in every number."

"The Imperial is not a copy of the London institution. It is an American idea of what ought to be given in the way of a performance in connection with the privilege of drinking and smoking.

"That smoking and drinking do prevail to a certain extent, has given rise to the impression in some quarters that it is not a proper place for a man to take his family. But a single visit will destroy that illusion. It is a well known fact that in London the frequenters of music halls are very abstemious in their habits. This is also true of New York and the Imperial."

THE AMATEURS.

The Amaranth Dramatic Society opened its twenty-second season at the Brooklyn Academy of Music last Tuesday evening, presenting Hoyt's *A Midnight Bell*, with the following cast: Rev. John Bradbury, Douglas Montgomery, Lemuel Tidd, H. C. Edwards, Naper Keene, Frederick Bowe, Stephen Labarre, S. G. Acton, Jr., Ned Olcott, F. R. Lett, Squire Olcott, Hugo Winter, Martin Tripp, Albert Nealy, Hiram Wing, T. A. Cune, Ezekiel Slover, A. P. Dunkley, Nora Fairford, Marie Lamb, Dot Bradbury, Elsie Louis, Lizzie Grout, Ethel Marey, Abigail Grey, Fanny Webster, Annie Grey, Helene Winter, and Hannah, Olive Curtis. The play was given with careful stage setting, costumes and attention to detail, and pleased the large audience present. The Amaranth Society will issue at each performance this season an interesting programme, edited by Wills Fletcher Johnson, assisted by Alfred Young.

MANAGER JACOB'S POSITION.

It was published yesterday that delegates of the Central Labor Union were indignant over the treatment that a committee of their organization received when they called upon Manager H. R. Jacobs with reference to striking employees in his Syracuse theatres, and that a boycott would be ordered against these theatres. The complaint arose from the discharge of stage hands. Through a representative, Mr. Jacobs informed *This Mirror* that he had discharged the stage hands for drunkenness and incompetency, and the question at issue was simply one as to whether he should be permitted to manage his theatres or turn their control over to such men.

REGISKO DR. KOVEN is music critic of the *World*, despite assertions to the contrary.

"CRITICS AGAIN."

Mr. McLellan, manager of the Pauline Hall Opera company, considers that some of the remarks contained in his now famous Mass interview on the subject of New York dramatic critics, have been misinterpreted. He has written the following letter to make his views and his position perfectly clear:

MONTREAL, Nov. 18, 1892.

To the Editor of the Dramatic Mirror:

SIR.—In the continued discussion in this week's issue of THE DRAMATIC MIRROR regarding general criticism in New York, it appears that I am placed by inference in a most unfair and unfavorable light.

I believe most people connected with the dramatic profession absolutely refuse, for business reasons solely, to resent any injustice at the hands of an individual or group of dramatic writers. If one permits himself to be goaded into a remonstrance, it seems he need not expect, nor will he receive, the support of the thoroughly honorable contingent. Even those whose interests are identical with his own, fellow-victims in abuse in fact, will, when appealed to, hasten to assure the journalistic fraternity that they are not in sympathy with him and bewail his rashness and lack of tact.

Mr. Franklin Fyles, of the Sun, states that you may make him say that "The manager or actor who accuses the critics of venality without naming the men whom he means, is a coward and a sneak." You also state that in a former article Mr. Fyles mentions the "general accusation of venality made against the critics by Mr. McLellan."

If Mr. Fyles considers the matter worthy of discussion, he should certainly do me the justice to acquaint himself with the facts relating to certain recent occurrences during my stay in New York. I refer to the occasion upon which I publicly denounced two of the persons so designated in unmistakable terms before a promiscuous crowd of theatregoers and newspaper men. I may add that they did not defend themselves or deny my charges. Suit for heavy damages has also been brought against the solvent employers of one of them.

Could I have "named" them more effectively? To attribute to me the charge that the New York dramatic writers are wholly corrupt, is manifestly unjust and untrue. I am thoroughly aware that dramatic journalism enlists the services of men of undoubted integrity and honesty of purpose, but I also aver that there are men employed in the reviewing of dramatic and musical productions in New York, amenable to illegitimate influences, purchasable, wholly untrustworthy, and disreputable. These men ostensibly hold the position of dramatic critics, but in reality they are directly connected with the business departments of their various papers.

If the honorable majority would show a disposition to repudiate this state of affairs, instead of referring to an earnest remonstrance as the "plaint of a disappointed manager," they might at least remove all doubt as to their own unbiased sincerity, and the "commission critic" would soon find himself decidedly outside the pale of what now seems to be an all-protecting brotherhood.

Faithfully yours,

GEORGE B. MCLELLAN.

We agree with what Mr. McLellan says in the concluding paragraph of the foregoing communication. The Mirror has been the medium of bringing this subject into publicity and of stimulating a serious discussion of the whole matter. If the independent and representative daily newspapers could break through their adamantine conservatism and join us in the good cause metropolitan journalism would be speedily purged of the disgraceful "commission critic" evil. It is to their interest and it is their duty, as reputable and leading journals, to set the seal of disapproval upon a system so iniquitous and so demoralizing.

The dramatic editor of the Sun, commenting on the Buffalo Express' anonymous accusations regarding the critics of this city, says: "There should be an intention on the part of the Buffalo Express, and of every respectable theatrical manager and honest journalist, to expose and punish the venal critics, if there are any. Besides, there is a sneaking cowardice in indefinite accusations. The Express should name the managers who make the charges, and these managers should substantiate or retract them. Name the rogues."

The Sun, after quoting THE MIRROR's editorial views of last week in this regard, goes on to say: "If there are newspapers that sell their reading matter as well as their advertising columns, that is one bad thing, but the reckless charge of bribery and blackmail given by the Buffalo Express on behalf of traveling managers is quite another thing and worse. These accusers are cowards, if they will not name the rascals, and it will be a fair conclusion that they are liars, too."

THEATRE OF ARTS AND LETTERS.

New details of the plans of the Theatre of Arts and Letters have been announced. J. J. Higginson, Gustave Schwab, D. D. Williamson, John Armstrong Chandler, Prescott Hall Butler, and Henry B. McDowell, of the finance committee, met last Wednesday and signed the bond of \$30,000 that is to guarantee the expenses of the five performances to be given this season. It is estimated that the expenses of the season will not exceed \$10,000.

The committee on organization met at the Century Club and drew up articles of incorporation. Five trustees, whose names are withheld, were elected, and they will appoint five directors as a board of control, of which Henry B. McDowell will be president. The professional tenders promise most satisfying performances under the auspices of the Theatre of Arts and Letters. Augustin Daly has offered all of his company save Ada Rehan, while A. M. Palmer and Daniel and Charles Frohman have placed all the members of their several companies at the disposal of the managers of the venture. In the first production, which will be given on the evening of Dec. 15 in Proctor's Theatre, the cast will include John E. Kellard, Mary Shaw, Eben Plympton, Charles Walcott, Eugene Ormonde, and Nelson Wheatcroft. The first bill will consist of a three-act comedy and a one-act farce whose authors will not be announced until the representation. Other plays will be given on Jan. 20 and Feb. 17 at the Fifth Avenue Theatre, and on March 25 and April 27 at Proctor's Theatre. The rights to plays by George C. Eggleston, R. O. Bates, Thomas Hardy, T. E. Aldrich, W. D. Howells, Marguerite Merrington, Richard Harding Davis, and Augustus Thomas have been secured. It has been said that the critics of New York would not be admitted to the performances, but a press committee is considering the question as to whether it will be evidence of a right policy to exclude them. All plays submitted will be

read by a committee consisting of F. C. Shadman, Franklin H. Sargent, Augustus Thomas, Eugene Presney, and Daniel Pruhman. A large advisory committee is composed of well-known theatrical people.

LE PETIT FREDDIE SPEAKS.

Le Petit Freddie, a well-known juvenile performer, through a friend endorses the stand taken against Mr. Gerry by THE MIRROR, and adds matter of interest. Attention is called to the fact that in 1887 W. T. Stead, then editor of the *Pall Mall Gazette*, sent a "special commissioner" to investigate the condition of stage children, and instructed him in the way the policy of that paper required the article to be written. After seven days' work on the matter, the commissioner sent a letter to Mr. Stead, in which he stated that he regretted that the more he looked into the matter the more he felt convinced that the condition of the children on the stage was immeasurably superior to that of their quondam playmates in the gutters. He added:

"I find that from the time the children are placed upon the stage they become healthier, cleaner and brighter, and furthermore, there is not a particle of truth in the assertion that they are forced upon the stage to earn the living of idle and dissolute parents. The money they earn is spent upon themselves, and the consequence is that they are better shod and more suitably clad than other children of the same class."

As regards the question of health, Le Petit Freddie says: "When only two and one-half years old the doctors in Smyrna gave me up entirely. I was taken by my father to Hungary, where a medical man advised my father to give me plenty of exercise. I was taught dancing and singing, and exercised with dumb-bells and other gymnastic apparatus. I appeared on the stage at Vienna, Austria, at five years of age, and have been engaged in the profession ever since."

When Dr. Flint examined me at Mayor Grant's office on Aug. 26, 1889, at the time I was arrested by Mr. Gerry's Society, that eminent physician said: "The child is well nourished, with heart normal in size and position. In my opinion it would not be injurious for the child to go through his introduction, songs, and leading orchestra. In my opinion the song and dance is so short that, physically speaking, it would produce no injury. This is more than three years ago. I have since worked at my business, and to show what effect the 'dreadful treatment' has upon me, I submit a certificate from Dr. C. K. Fleming, of Denver, obtained to-day."

The certificate testifies that upon examination Le Petit Freddie's heart and lungs were found to be free from organic disease.

Le Petit Freddie adds that he is trying to arrange a benefit to further the ends of the Anti-Gerry Society, and that should he fail in this, he proposes to devote ten per cent. of his salary to that society.

A NEW ORGANIZATION.

Husband and Wife, F. G. Phillips and Percy Fendall's English comedy, will begin its regular tour in the South early next month, with Mrs. Dion Boucicault (Louise Thorndyke) in the leading role. This comedy has a record of two hundred-and-fifty nights at the Comedy Theatre, London, and a vigorous competition for the American rights was waged last Spring, resulting in favor of T. Henry French, who gave it a successful New York production at the Garden Theatre on April 16, with Cora Tanner in the leading part. Owing to Miss Tanner's determination to cancel her starring tour for this year, it was found advisable to postpone the road tour of Husband and Wife until an actress could be engaged whose qualifications would meet the requirements of the star part. W. H. Fitzgerald, Edith Murilla, Mrs. Tuthill, and Frank Blair will also be in the cast, which requires fourteen people. Thomas A. Hall will have the stage direction of the play and will also appear prominently. The printing and scenery will be complete and elaborate, and the tour will be managed by W. H. Fitzgerald and Ben. Tuthill, the last-named resigning his position as business manager of the Standard Theatre and The Fencing Master company for that purpose.

ALEXANDER SALVINI'S PLAYS.

During his recent engagement at the California Theatre, in San Francisco, Alexander Salvini produced for the first time a dramatization by himself and Paul Cazeneuve from the French of Erckmann-Chatrian, under the title of L'Ami Fritz, with incidental music arranged by W. A. Reynolds, from the opera of L'Amico Fritz, by Mascagni. On the same evening, Mr. Salvini and his company performed the one-act melodrama made from Cavalleria Rusticana, with music from the opera. A former version of L'Ami Fritz was performed in New York about ten years ago by Charles Thorne and Sarah Jewett. The story is in no sense dramatic, and the fact that Mr. Salvini was continuously interesting in the play, as the leading San Francisco papers say he was, proves his title to distinction in lines of effort with which he has not heretofore been identified. As the chief character, Fritz Kobus, a wealthy bachelor, who scoffs at the troubles of matrimony while enjoying his riches in a genial way, but who finally falls in love with the daughter of one of his farmers, and becomes a Benedict. Mr. Salvini is said to have worked out a most artistically detailed character study. William Redmond won hearty praise for his acting in support of Mr. Salvini.

THANKSGIVING.

Thanksgiving is the day of all holidays with New Englanders, and the Fall River Line steamers will as usual carry very many sons, sisters, cousins and aunts en route to and from the East to attend the annual family reunions this week. The Plymouth and Pilgrim are in commission.

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**THE DRAMATIC MIRROR,
1432 Broadway.****WHAT WILL HAPPEN.**

This season we shall hear of many a great dramatic snap. And companies will journey out to towns not on the map. But later on the booms will burst, like bubbles bright of foam. And over the tracks the actors they will sadly journey home. But listen to the tales they tell of splendid business done. How with the hayseeds and jays they had such heaps of fun. You needn't quite believe the brilliant stories that they tell. But never seem to doubt them, only ring the chestnut bell; Just smile and say, "How well you look!" "What a distinguished air!" Don't cry, "Come off," "Go get a shave," "Why don't you cut your hair?" For an actor he is human, and his feelings you can hurt. Though he wears bright checkered trousers, and a pink-enamed shirt. And you must not think that tear drops twain his lashes will not squeeze. Just because his hat is rocky, and he's baggy at the knees!

KING COLE.

PROVIDENCE LIKED THE IDEA.

Manager James Jay Brady is gratified with Hallen and Hart's remarkable business in Providence last week. Says Mr. Brady: "We had the honor of attracting to Keith's Opera House the largest audience in its history, and this, too, without any unusual circumstance of holiday, benefits or extra performances. It rained most of the week, but the crowds were not diminished in the least. Hallen and Hart have always been prime favorites in Providence, but it remained for their latest success, *The Idea*, to bring the biggest results and establish them beyond comparison as the farce-comedy choice of Providence theatregoers."

CLEANINGS.

LARRY THE LORI opened at the Grand in New Orleans on Nov. 20 to nearly \$900.

PROSPECT is very bright for the presentation of Minnie L. Cummings' Jewish drama. The play contains a historical, but not a religious, element. Miss Cummings expects to secure a Broadway theatre for its production.

CLIVE FISH will read his play, *A Social Swap*, to Marie Wainwright's company this week.

THE Deception company, of which the Baroness Blane is the star, will rehearse at the Fifth Avenue Theatre.

MILES RIBBLETT, Falette, Clan de Lune, and Serpentine, all of whom are "dansesuses naturalistes"—anything for variety—make their first appearance in this country at Kosher & Bial's this week.

The California Illustrated World of Nov. 12, publishes the picture of Little Tuesday, copyrighted by Falk, and published in The Mirror. This is in clear violation of Falk's legal rights.

TREASURER GERBERT, of the Union Square, says that he has been deluged with applications for seats for the coming engagement of the Pottier-Bellew company.

JOHN F. SHERIDAN will close his engagement at the Bijou Theatre on Dec. 3. He will then go on the road. With a few exceptions his company will be the same that supports him here.

JULIUS COHN, the character actor, for a long time one of the principal officers of the Actors' Order of Friendship, has been elected a member of the State Assembly of California.

CORNELIUS MARINER informs THE MIRROR that Marion Percy, who is starring in a play called Men of Millions, has made a hit. Her clever singing and dancing, continues Mr. Mariner, have made her a great favorite with audiences everywhere. Mr. Mariner further asserts that Miss Percy will appear at a New York theatre later in the season with a strong supporting company.

RAMSAY MORRIS, who was at his New York office for several days, will rejoin his comedy company to-morrow (Wednesday).

THE EAVES COSTUME COMPANY stock is looming up. They have recently furnished the costumes for several important productions, including *The Robber of the Rhine* and *The Fencing Master*, and now they are engaged in preparing many of the costumes for *Gillette* and Frohman's spectacle, entitled *Ninety Days from Date*.

An error was made last week in announcing that Florence Bundley's new production would go on the road during the season of 1893-94. She will use *The Pay Train* that season, and put forth her new play in the style in 1893-94.

CYRIL TYLER, the boy soprano, gave an impromptu musicalie last Thursday for Mrs. Grover Cleveland, at the residence of Mrs. E. C. Benedict, 10 West Fifty-first Street. There were several women friends of those mentioned present, and all were delighted with the boy's singing. The sentiment of the ladies was that Mr. Gerry should be proceeded against for cruelty in refusing to allow the New York public to hear Master Tyler. Mrs. Cleveland and Master Tyler have exchanged autographed photographs, and the future lady of the White House has invited the young artist to visit her in Washington.

MR. AND MRS. LESTER FRANKLIN, known in the West, have been appearing in their "sketches" recently in museums in the East. They will appear at the opening of the new Greenpoint Theatre next week.

COLONEL AND MRS. T. ALLSTON BROWN, accompanied by Tony Denier, will sail for Havana on Saturday. From Havana they will go to Mexico. They will be absent at least a month. The trip is for the benefit of Mrs. Brown's health. For several weeks she has been very ill.

THE NEW YORK DRAMATIC MIRROR

THE ORGAN OF THE AMERICAN THEATRICAL PROFESSION.

1432 BROADWAY, COR. FORTIETH STREET

HARRISON GREY FISKE,
EDITOR AND SOLE PROPRIETOR.

ADVERTISEMENTS.

Twenty-five cents per agate-line. Quarter-page, \$1; half-page, \$1; one page, \$2. Professional cards, \$1 per line for three months. Two-line ("display") professional cards, \$2 for three months; \$3 for six months; \$4 for one year. Managers' Directory cards, \$2 per line for three months. Reading notices (marked "r.") 10 cents per line. Advertisements received until 10 a.m. P.M. Monday. Terms cash. Rate cards and other particulars mailed on application.

SUBSCRIPTION.

One year, \$1; six months, \$1; three months, \$1.25. Payable in advance. Single copies, 10 cents. Foreign subscription, \$3 per annum, postage prepaid.

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NEW YORK. - NOVEMBER 26, 1892

The Mirror has the Largest Dramatic Circulation in America.

CURRENT AMUSEMENTS.

BROADWAY—COUNTRY CIRCUS, \$1.50.
GRAND OPERA HOUSE—BELL'S, \$1.50.
HARRIGAN'S—SQUATTER SOVEREIGN, \$1.50.
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LYCEUM—THE GREY MAID, \$1.50.
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COLUMBIA—COST LETTERS.
GRAND OPERA HOUSE—COUNT CASPER
EVE AVENUE ACADEMY—THE PARADE MAD.
PARK—CLOWDIA.

The Mirror Office is open and receives advertisements every Monday until 10:30 P.M.

"The business department of THE MIRROR is conducted on business principles, and the editorial department on editorial principles. And this is one great reason why the circulation is above 20,000 and the paper is still growing. There is nothing, too, like aiming to be fair, clean, independent and able in journalism—and hitting the mark." —Atlanta Journal.

AN INSULATED THEATRE

That hydra-headed monster, the public, which is catered to in common theatres, and which supports those amusement enterprises that it has admission to if it likes them, must regard the perfecting plans of the Theatre of Arts and Letters with an unique interest. Fortunately—or perhaps unfortunately, because of the unattainable desires that may be awakened by the reading of prospectuses—the daily press is duly noting the entertaining purposes of this new ethical enterprise, and the rabble may know what is going on, if it cannot buy tickets to the show.

And yet, in all earnestness, the reciprocal association of very respectable persons with literary abilities and literary tastes which this new theatre represents, although some of those without its pale may characterize it as a society primarily devoted to an interchange of admiration impossible in the more miscellaneous contacts of life, is one perfectly proper and legal in every aspect of it. We see on all sides clubs and assemblies formed under one or another idea of exclusive enjoyment and fellowship, and why not also a Theatre of Arts and Letters?

There can be no doubt of the success of the venture on lines of mutual appreciation and kindred association. Money enough to support the mechanical part of it has already been furnished. Authors that the general public may enjoy in other forms, if it will, have promised to write plays for it. Actors that the general public may continue to see in perhaps less literary but probably more exciting vehicles have been signed for and tendered to the institution.

Every safeguard for privacy of enjoyment, propriety of applause, and infallibility of judgment seems to have been erected. By its success in pleasing its small circle of pa-

tions or in giving it food for discussion will the venture be judged.

PERSONAL.

PASH.—Grant Parish's new book will be on the news-stands on Dec. 10. The author expects much from "Decolette Washington." John Cox's Sons, of Baltimore, are the publishers.

KIRALFY.—Imre Kiralfy sailed for Europe on Wednesday by the *Majestic*. He will return in March.

HARVEY.—Hattie Harvey has been engaged by Roland Reed as the principal ingenue of his company.

LAWTON.—Frank Lawton, who has won much success this season as the Station Agent in *A Hole in the Ground*, has been re-engaged to appear in his specialties on the roof of the Madison Square Garden next Summer. He will also stage-manage the roof garden performance.

WAGENHALS.—Lincoln A. Wagenhals, who plays juvenile leads, has resigned from The Charity Ball company. He has had an offer to appear in a forthcoming New York production, and is now negotiating for an engagement to fill in the interim of several months.

POLK.—J. B. Polk has reconsidered his reported determination to retire. He will play an important part in Helen Barry's production of *The Duchess*.

LUDWIG.—Duke Ernest Ludwig, of Bavaria, has morganatically married Antonia Barth, an actress, of whom he has been enamored for some time. His relatives undertook to break up the match, but were unsuccessful, and before the marriage the young woman was dignified by a title in order to comply with royal usage.

SELBACK.—Mamie Selback, who during the past week has played Miss Cleveland's part in *The Fencing Master*, has attracted very favorable attention. Miss Selback has been on the stage but a year, yet she has risen rapidly. When *Tempest* was ill in Philadelphia, Miss Selback was called upon at short notice to play the same part, and her success was instant.

COFFIN.—Hayden Coffin and Mrs. Adelaide De Lew were married on Nov. 15 in Cincinnati. Mr. Coffin is the leading baritone of the Lillian Russell Opera company. The bride was formerly the wife of a singing master in London. The news of this marriage will excite comment in that city.

LOTTA.—Lotta, whose company was disbanded some time ago on account of her serious illness, is now said to be out of danger. It is believed, however, that she may not return to the stage.

LITT.—Manager Jacob Litt has bought for \$150,000 the site of the Grand Opera House in St. Paul, and says he will erect a theatre eight stories high upon it, at a cost of \$150,000.

COGHLAN.—It is said that the Australians want Rose Coghlan and Charles Coghlan to visit that country, and as Miss Coghlan has long desired to make the journey, that event is probable. Charles Coghlan has played in the antipodes. If these clever players make the trip, Sadie Martinot will very likely accompany them.

STEARNS.—Frederick K. Stearns, who for several seasons has managed the athletic sports of Detroit, is directing the Detroit Musical Society's course this Winter. This enterprise has three hundred subscribers, or honorary members, and a guaranteed subscription of \$5,000. It is proposed to give the best entertainments that can be organized. Mr. Stearns is the Detroit correspondent of *The Mirror*.

EUSTACE.—A Chicago paper editorially assails Jennie A. Eustace on account of her articles in the current *North American Review* on "Objections to Theatrical Life." In spite of this journalistic criticism, Miss Eustace's article will impress every theatrical reader with its truth, its bravery and its timeliness. Some of her strictures appear to be more severe than the writer intended, owing to editorial condensation of her "copy." but the evils she characterizes are not too severely dealt with, by any means.

POTTER.—Mrs. James Brown Potter's Chicago engagement is most successful pecuniarily, and Therese Raquin made an immense hit there last week. Mrs. Potter said to Amy Leslie, who interviewed her the other day: "Clement Scott considered me of a distinctly modern school, with exactly the personal characteristics most amenable to Zola's realistic inspirations and dramatic rubrics. Mr. Scott is perhaps a trifle partial to me. He always says the most agreeable things." It may be remarked that that is a way Mr. Scott has.

FYLES.—Franklin Fyles, the well-known dramatic editor of the *Sun*, is collaborating with David Belasco on the play that is to open the new Empire Theatre.

BRYTON.—Georgie Bryton, who lately made a favorable impression as Willie Grew in A

Trip to Chinatown at the Madison Square, has accepted the leading soufflette part in A Trip to Turkey, which is to go on the road shortly. Miss Bryton is an English girl and hails professionally from the Savoy Theatre in London.

TYLER.—The appearance of the boy soprano, Cyril Tyler, in Brooklyn, was noted by the local press with an enthusiasm like that which distinguished the expression of the Boston papers. It seems to be agreed that this boy has great vocal genius, and the Brooklyn Citizen, in its account of his singing, deplores the narrowness of comprehension that has led Elbridge T. Gerry to forbid the illustration of Master Tyler's gifts publicly in this city.

CHARLINE D'ARVILLE.

Miss D'Arville is a native of Holland. Her musical education was obtained at the Academy of Music in Amsterdam. At the age of eleven she appeared in amateur theatricals, and shortly afterwards he was heard in concerts. Her first appearance in light opera was made in London in *Cynthia*, at the Strand Theatre. She sang subsequently in the principal London theatres in *Rip Van Winkle*, *La Vie Chilperic*, *Myn Hever*, *Rabbette*, *Falka*, *Boccaccio*, and other operas then in vogue. Miss D'Arville made her first appearance in America in *The Queen's Mate* at the Broadway Theatre in May, 1888. She and Lillian Russell were both featured in the cast, and it is sufficient to say that both in acting and in singing Miss D'Arville eclipsed Miss Russell. This is not only a critical opinion, but a matter of record. After the run of *The Queen's Mate* Miss D'Arville went to England. She returned here to sing the role of Madame Lange in *Madame Angot* at the Casino two Summers ago. She then joined the Bostonians—after a flying trip to Europe—and she has been with that organization ever since, except during Henry E. Dixey's engagement in light opera. Last Summer at Palmer's, when she was to all intents and purposes the star of the company, she made a splendid success as the Mason in the comic opera of that name. She is also especially well cast as Maid Marian in *Robin Hood*. She will appear in *The Knickerbocker*. Her contract with the Bostonians terminates this season. Miss D'Arville's portrait graces our title-page this week.

AGNES HUNTINGTON'S WEDDING.

Agnes Huntington and Paul Brennan Cravath were married on Monday of last week, and this signalized the retirement of that handsome and talented woman from the stage. The ceremony was performed by the Rev. John Wesley Brown in St. Thomas' Episcopal Church, which was handsomely decorated with flowers for the event. Nearly five hundred guests were present. The bride was dressed in a gown of heavy ivory white satin, made with full train, and trimmed with Honiton lace. This costume was enveloped in a veil of tulle fastened to her coiffure with orange blossoms. She carried a white prayer-book. She wore a single ornament, a diamond bracelet, placed on her arm by her mother as she left the church. The diamonds were worn by the mother at her own bridal. The wedding party included Mrs. Francis E. Huntington, the bride's mother; Mr. and Mrs. Charles D. Lathrop, the latter being the bride's sister, the groom's parents, and a younger brother, and Elmer Willis, Mather, the best man. There were no bridesmaids, and no maid of honor. After the ceremony a large party of friends accompanied the pair to their apartments in the Salamanca, in West Fifty-eighth Street, where a wedding breakfast was served. Later the couple left on their wedding tour. Mr. and Mrs. Cravath will receive at the Salamanca on Wednesday afternoon, Dec. 14, from four until six o'clock.

WAGERED HIS SHOW.

The Atlanta Constitution tells a very funny story. It says that Miles Orton's show was billed to appear at Carrollton, Ga., on Nov. 13, and that 5,000 persons, representing the amusement-loving population for miles around, gathered in that town to witness it. No show came, but rain came in torrents, and the crowd went home drenched and disengaged. It appeared that Orton, who was an enthusiastic Harrison man, bet his whole show with a Cleveland man in Chattanooga on the result of the election, and of course lost his bet. It is said that the winning Democrat rode the elephant—which was among the live-stock he won from Orton—in a Democratic parade in Chattanooga.

WILL MARGARET MATHER RETIRE?

Colonel "Gus" Pabst proceeded to Terre Haute on Thursday last and was the guest there of Herbert Hulman, a personal friend. Here Mr. Pabst said "My wife, Margaret Mather, will retire from the stage in a few weeks, as soon as her present engagements are filled. She will then come to Terre Haute, and we will take up our residence here and make this city our home. We will be established here before the end of the year." The despatch that conveys this intelligence states that Mr. Pabst will embark in the wholesale liquor business there.

A SCANDAL IN HIGH LIFE.

Edgar Selden, author of McKenna's Flirtation, has written a musical comedy-drama entitled A Scandal in High Life, which will be produced late in the Spring with new scenery. The opening performance will be given during the week of May 20 at the Grand Opera House in Brooklyn. Particulars may be obtained from Lee Ottolengui, Amphion Theatre, Brooklyn.

MAURICE GRANGER'S PLANS.

Maurice Granger told a representative of *The Mirror* the other day that her plans are completely unsettled.

"I may arrange to make a starring tour, provided I secure suitable and satisfactory auspices, and I may accept a salaried position should a desirable offer come my way."

"But has it not been announced that you will shortly resume your starring tour under Proctor and Manning's management?"

"Yes; I believe that Messrs. Proctor and Manning have said in print that they are going to take me out again, but they spoke without any authority. My arrangements with them have terminated, and they will not be my managers again."

A NEW THEATRE IN OHIO.

The Portsmouth, Ohio, Opera House company has purchased a site and will build a new \$100,000 theatre in the Spring. Manager H. S. Grimes, of the Grand Opera House, Portsmouth, has pushed the project.

LETTERS TO THE EDITOR.

ANOTHER NOTABLE CASE.

THE EDITOR OF THE DRAMATIC MIRROR:
BOSTON, Nov. 3, 1892.
To the Editor of the Dramatic Mirror:
Sir—Another striking example may be added to the Mirror's list of healthy early debutants. The famous Joe Grimaldi, the clown, first appeared at the age of three in 1872 as an acrobatic monkey. He played at the same theatre—Sadler's Wells—for forty-nine seasons, taking a farewell benefit in 1882.

Yours truly, STANLEY CHOLEY.

MISS FULFILLED HER CONTRACTS.

DESPERATE, CO., Nov. 18, 1892.
To the Editor of the Dramatic Mirror:
Sir—I learn, with surprise, that reports have reached New York to the effect that Miss Mather has this year broken contracts and cancelled dates without number.

Such reports are pure fabrications, evidently started out of pure malice with a desire to injure Miss Mather.

As far as I know, and I am surely in position to know, there has not been a contract broken this year, and the only date cancelled, that of *El Paso*, was necessary, because a new train schedule rendered it impossible for the company to reach that city from Los Angeles, as booked, in time to play.

Miss Mather's business, even since her unfortunate illness in San Francisco, has been exceptionally good, as the managers in Lower California, New Mexico and Colorado can inform you.

I trust you will give these facts space in your paper to controvert the ill-nom-ed persons seeking to do so.

Yours very truly, etc.,

F. H. WARBURTON,
Business Manager Margaret Mather.

CARD FROM THE COLONEL COMPANY.

DENVER, Nov. 11, 1892.
To the Editor of the Dramatic Mirror:
Sir—We, the undersigned, in justice to Mr. Oscar Sisson, manager of The Colonel company, of which we are members, wish to correct erroneous statements that we are not receiving our salaries. We have received our salaries up-to-date since the 15th day of September, from that time being under the management of the above named gentleman. There is salary due us, but from Mr. C. W. Horton, the former manager, which Mr. Sisson assured us we should not lose, as he did not wish any company playing in his piece with his name to lose one dollar; and would do soon as the business would warrant it, take up those back dues. The company was badly booked and routed, and a great deal of credit is due Mr. Sisson for the clever manner in which he has moved the company and the kindness with which he has treated his people. There has been one or two chances in the company which was caused by the personal actions of those replaced. Very respectfully,

JOSEPHINE FLORENCE SHEPPARD, KATE VANDENOEVER, FLORENCE WALTER, W. J. BROWN, LESLIE LANE, HARRY SULLIVAN, L. D. RUBES, STEPHEN, WILLIAM DEVEREUX, C. W. ARNOLD.

MR. COTTER CORRECTS A MISSTATEMENT.

NEW YORK, Nov. 12, 1892.
To the Editor of the Dramatic Mirror:
Sir—in a recent issue of a dramatic paper published in this city the Baroness Blanche is referred to as having made her debut in comic opera some years ago when known as "Betty" Keigel. I think very likely the author of the article in question was some one confused. There was a young lady named Betty — who made her debut at about the same time as the Baroness Blanche, with whom on me I am known to her intimates as "Lee," never as Betty, so I suspect she has mixed those babies up.

Some years ago while in London, the Baroness was persuaded to take part in amateur theatricals, which some of her fashionable friends were getting up for charitable purposes. A vacancy occurred in the cast through the illness of one of the principals; and although less than forty-eight hours were given her for preparation, so successful was she, that no less a person than the distinguished editor of *Truth*, Henry Labouchere, congratulated her most sincerely on her efforts, and strongly advised her to adopt the professional stage, assuring her that her talents would make her a place, where Webster has declared there is always room at the top.

Circumstances were not favorable at the time, and so the entry into professional life was postponed. Now, however, with an excellent play *Desperado*, an adaptation of Dumas' great success *Le Demi-Monde*, and a company worthy of any star, she will embrace an arduous calling, with an earnest, sincere and enthusiastic desire to succeed.

Youth, beauty and talents are always welcomed to the ranks of the theatrical profession. Should the Baroness Blanche be made an exception? No, rather let us extend to her a friendly and a helping hand.

Very truly yours, FRANK G. COTTER.

MR. HEATH EXPLAINS.

HAVERHILL, Mass., Nov. 13, 1892.
To the Editor of the Dramatic Mirror:

Sir—I beg a short space to reply to an unjust attack upon my name. In THE MIRROR of Nov. 12 there appears a letter from one John Mahoney, in which he accuses me of shameful and unprofessional treatment of him as local manager

THE USHER.



The members of a sub committee of the Ladies' World's Fair Committee of Richmond County have appealed to Maybury Fleming, dramatic editor of the *Mail and Express*, for the names of actresses who are natives of, or who hail from, Staten Island. They are desirous that Richmond County shall make a creditable showing of women's work on the stage as well as in the other arts. Mr. Fleming in turn has appealed to me for this special information. As I am unable to furnish it, I am constrained to ask every Staten Island actress whose eye meets this paragraph to communicate either with Mr. Fleming, at the *Mail and Express* office, or with the chairman of the sub-committee, Mrs. Oliver Fiske, whose address is New Brighton, Staten Island.

I asked John Drew the other day whether he intends—now that his status as a successful star is fixed—to devote his talents permanently to farcical comedy.

"No," said he. "The light form of play being popular just now we chose it as the safest medium for the experiment. The Masked Ball is a capital piece of its kind, but I hope to be able at no far distant day to do a pure comedy, now and then. If the public will sustain me I shall eventually devote my time exclusively to high comedy."

That is a praiseworthy resolve. The chief difficulty to its attainment is that high comedies are few and far between nowadays, and Mr. Drew will find it extremely hard to discover worthy material.

The modesty with which he bears his new honors is one of the charming features of Mr. Drew's sudden and brilliant success. He explains it himself by saying that he doesn't realize it yet—but I am strongly inclined to believe that that is a self-deception and that the truth is Mr. Drew is a genuinely good fellow whose head is too well balanced to be turned by popularity and applause.

It is curious that Dumas' Demi-Monde—a play written thirty-seven years ago—should suddenly erupt in America this season. Yet three versions—called respectively *Deception*, *The Fringe of Society*, and *The Crust of Society*—are to be performed almost simultaneously in this country.

The Demi-Monde does not deal with the so-called demi-monde of the pavement, but with that class which Brander Matthews aptly describes as consisting, in the main, of "an association of repudiated wives." A character in the play accounts for the half-world thus:

"The first wife who was thrust from the door went to hide her shame and weep over her sin in the darkest retreat she could find, but—the second? The second set out to find the first, and when they were two they called their fault a misfortune and their crime an error, and they began to console and excuse each other. When they were three they invited one another out to dinner. When they were four they had a quadrille."

In brief, the demi-monde which Dumas pictures, as the cynic of the play says, "is best known by the absence of the husband."

The story of the Demi-Monde deals with a clever adventuress' effort to marry a man of position in order to get into good society. She is unmasked, and her plot fails.

Mr. Gerry, of late, has been actively depolarizing his society in other directions than the profession. During the past fortnight several cases of outrageous Gerryism have come to light, and their exposure by the daily press has excited widespread indignation. It is to be hoped that he will continue to defy public opinion, so that eventually he will succeed in causing the laws under which he operates to be wiped out of existence.

By the way, the learned Judges of the General Term of the Supreme Court are taking their time over the Sanders case—the appeal from Judge Beach's singular decision respecting the force and meaning of the Stein amendment. Weeks have passed since the hearing of the arguments. Every day's delay means a hardship to the many persons that are waiting to learn whether the intentions of the Legislature are to be ratified or thwarted.

I wonder whether our dramatic critics felt complimented when they read last week that a committee had been formed by the dis-

tors of the Theatre of Arts and Letters to decide whether it would or would not be desirable to admit the critics to the forthcoming series of performances by that organization? The new venture, by the bye, seems to have the good-will of the profession. If it succeeds it will be a benefit all round; if it fails, no one will be the worse for the experiment. Wherefore there is no opposition among either actors or managers.

It will be remembered that THE MIRROR published several articles last Summer advocating the project of a Woman's Auxiliary to the Actors' Fund, an idea that Marie Hiltord deserves the credit of suggesting and of agitating in the most earnest manner. As will be seen by an article published elsewhere in this number, the idea is about to take form and substance. A meeting of actresses and others, including those who were active in the work of the great Fair, has been called for this (Tuesday) afternoon, when plans of organization will be discussed.

To-day's gathering is undoubtedly the forerunner of a movement that will be a blessing to the women of the stage, not only those it is destined to help, but those who will find it a congenial as well as a practical outlet for generous impulses. Whatever form the organization may assume, whatever magnitude its prospective work may acquire, its purpose is illumined by gentleness and charity, and its promoters deserve the heartiest of goodspeaks.

A WORTHY BENEFIT.

At the Berkeley Lyceum this (Tuesday) evening a performance will be given by amateurs for the benefit of St. Michael's Home at Mamaroneck, the country branch of the Midnight Mission. The affair will be under the patronage of a number of charitable women, and Evert Jansen Wendell and Edward Fales Coward will be among those who will perform. Tickets may be obtained from The Woman's Exchange, The Ladies' Club, and from Mrs. Archibald Alexander, Castle Point, Hoboken; Mrs. Hicks Arnold, 7 East Eighty-third Street; Mrs. Charles R. Henderson, 111 East Thirty-first street; Mrs. E. T. Littell, 44 West Ninth Street; Miss Houghton, 1 East Twenty-ninth Street; and Mrs. Francis H. Weeks, 11 East Twenty-fourth Street. The performance will include an episode from the Franco-German war, entitled *Our Bitterest Foe*, and William Brough's farce, *Trying It On*. St. Michael's Home has been established for the purpose of receiving the better and more promising young women of the Midnight Mission, and fitting them for positions of usefulness. It has at all times from thirty to forty inmates, and the work among them is said to be most satisfactory.

LAST CHANCE!

This is the last week that advertisements can be placed in the Christmas Number. The advertising pages of the great number will close positively on Saturday next. They will be as representative of the profession as the literary and pictorial pages. No enterprising theatrical advertiser will disregard this final opportunity to secure space in the business columns of the largest and best holiday number THE MIRROR has issued.

A HUB WEDDING.

A happy wedding of a couple well-known in theatrical circles was celebrated in Boston last Tuesday. The groom was Robert Edeson, leading man of the Boston Museum company, and the bride, Ellen Berg, of the Inc. co. May Hampton and Sidney Bootn, of the Museum company, were respectively bridesmaid and best man, and Ella Hugh Wood, also of the Museum company, was present. The ceremony was performed by the Rev. A. A. Miner, of the Columbus Avenue Baptist Church. A few hours after the marriage the bride had the novel experience of seeing the groom make love to the bridesmaid, but this was necessary to a successful performance of School at the Museum that evening. Mrs. Edeson will remain in Boston until it is necessary for her to come to New York, where she is to play an extended engagement this Winter.

HELEN BARRY'S NEW PLAY.

Helen Barry's new play, *The Duchess*, by Paul M. Potter, will be produced at the National Theatre, Washington, on Dec. 19. Miss Barry will be managed by A. M. Palmer, who has engaged an excellent company to support her, among them being J. B. Polk, John R. Kellard, A. H. Stuart, Thomas Whalen, John Buckstone, Jennie Weatherby, Elizabeth Garth, and Adele Meador. Richard Marston is painting three sets of scenery, which will be carried. They are of The Grand Canal, Venice; the Maritime Alps, and the conservatory of a villa in Nice. Miss Barry's part is that of a vivacious noble woman given to match-making.

FOR A RUN.

Manager Greenwall, of the Union Square Theatre, has arranged for the appearance at that house of Kyrie Bellew and Mrs. James Brown-Potter on Dec. 12, in Zola's *Thérèse Raquin*, for a run. A version of Dumas' *The Demi-Monde* will also be performed during the engagement.

PROFESSIONAL DOINGS.

It is said that Mrs. D. P. Bowers is considering an offer to make a tour with Elizabeth.

The Panitons are engaged on a new play to be called *The Purple Flower*, and are also at work upon a new play for Abbott and Teal.

GARLAND GALEN and Lillian Calfee have joined Melville and Thompson's New York Day by Day.

NAT GOODWIN's character in the play *In Missouri*, written for him by Augustus Thomas, is that of a deputy-sheriff of Pike county.

GRAND RAIDS, Mich., has a new theatre, the Powers Grand Opera House.

It is said that a request from a large party of Yale and Harvard students who will be in New York to witness the football game on Thanksgiving Day for seats in the Academy of Music on that evening has been ignored, as the manager does not want the even tenor of The Black Crook disturbed.

BESSIE VARSE has made a distinct impression by her singing and dancing in *A Breezy Time*.

LOUISE STAMPFIELD, who made a very favorable impression in leading support of Mandie Granier, is stopping in this city with her mother, Mrs. C. R. Oldmire. Miss Stampfield has several offers under consideration.

THE HAND OF FAIR, which closed recently for reorganization, will reopen in Brooklyn on Nov. 25.

The Marie Gurney English Opera company has disbanded after rehearsing for three weeks.

VIRGINIA KEAN has joined the Calif Comedy company.

MANAGER GEORGE E. MITCHELL has engaged Herbert Chesley, T. J. Fitzclark and Minnie Desmond for the Minnie Lester company.

The present bill at the Boston Museum is *Nerves and Kerra*. The succeeding productions will be Marguerite Merrington's *Good-Bye* and Arthur Pinner's *Mayfair*.

A CATCHY little song is "Bye-O-Baby-Bunting," just published by the Schlicht Music Company of Rochester.

CHARLES WHIRRIES, late of Hunting's circus, has been engaged by W. E. Burton and company, to go in advance of their Down the Slope company. The author and owner of Down the Slope, by the way, is Albert Ellery Beng, who informs THE MIRROR that he has not disposed of the rights to W. E. Burton and Company, who are appropriating his title—and probably his play—in regular picture fashion.

FOLSON AND MORRIS will open on Thanksgiving Day with *The Clemenceau Case*, headed by Laura Alberta, and in which her husband, Harry Thompson, will take the leading part.

MINNIE WILLIAMS, soubrette, has just returned from England, where she has been visiting her sister Jennie. Incidentally she played fifteen weeks at Canterbury Music Hall, and starred the provinces with her own company.

FRANK CHESTER and Will Livingstone have signed with W. B. Llewellyn's *Among the Rockies*. This Western melodrama will take the road on Dec. 5. It is well booked, and weeks stands only will be played.

ELWYN A. BASHOR's one act comedy, *Out of the Storm*, has been so well received in connection with the production of *Gloriana*, that it will be presented at the Union Square in January with Edwin Stevens and Henrietta Lander in the cast.

ACROSS HEATHS played a very successful engagement in Chicago recently. One of the critics said that Miss Herndon's costume as the rustic in *La Belle Mère* was too fanciful and that she wore high-heeled shoes. Thereupon her agent, to refute this grave charge, personally visited the critics with a sample of her gown, to show that it was of calico, and one of the shoes to prove that it was of the common sort!

The new opera house at Natchez, Miss., managed by Theodore Hammet, was opened on Nov. 7 by Anderson's Two Old Comrades. The new enterprise was favored by a large audience.

BENJAMIN BAKER, treasurer and acting manager for Lewis Morrison, was tendered a supper by Philadelphia friends the other evening. Mr. Morrison's business has increased since Mr. Baker joined him two years ago. Mr. Morrison is a favorite in Philadelphia. When he played Richelieu there the orchestra had to leave its enclosure to make room for an overflowing audience. After the third act, Mr. Morrison was called out for a speech, and made a happy one. Florence Roberts as Julie de Mortimer, and W. R. Owen as De Mauprat, were specially complimented. The receipts were said to have been the largest ever known in Kensington.

THOMAS E. SONG and Nellie White Burkett of Belfast, Me., were married at that place on Nov. 9, at the residence of the bride. The bride is a daughter of George W. Burkett, of Belfast. The ceremony was performed by the Rev. Father Phelan, assisted by the Rev. Father Coughlin. Ethel Knowlton, of Belfast, was maid of honor, and John T. Shea, a brother of the groom, was best man. The happy couple left for Montreal on a wedding trip. There were many beautiful gifts, several being from members of Mr. Shea's company.

J. H. SHUNK, proprietor of Ole Olson, will next season star Ray L. Rose in a new play now being written by C. T. Dazey. The play is to be a Scandinavian comedy-drama.

MR. DALY's productions this season have not been felicitous. Little Miss Million was astrot and A Test Case appears to belong to the same category.

DYING AND CLEANSING.—Special rates to the profession. Orders by express promptly attended to. *Lord's Dying and Cleansing Co.* Principal office, 23 E. 18th St., bet. 5th Ave. and Broadway. Est. 1860.

PROFESSIONAL DOINGS.

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NEW YORK

EXTENSIVE preparations are being made for the production of Clint G. Ford's scenic play, *An American Hero*. D. D. Smith, the manager, will present two entirely new mechanical effects. Time is well booked.

Rosina Vokes has named her private car "The Circus Rider," in honor of Mrs. Donisthorpe's play.

SHEILA CHASE AINSWORTH has signed with The Vendetta company.

MINNIE WILLIAMS has returned from Europe.

ROBERT BARRETT, Dolly Davis, and Therese Alston are the latest engagements for The Westerner company.

FRANK CALDER, formerly with the Kiralfys, succeeds W. A. Harold as business manager for James B. Mackie.

W. G. REYNOLDS has been engaged as business manager for *The Express Messenger*, a new realistic melodrama to be produced in the Spring. The authors are Chester Haile and W. W. Wilson, two Texas journalists, who have displayed their faith in their work by investing several thousand dollars in scenic and mechanical effects and in other essentials. A cast will soon be carefully selected for the play.

FRANK A. CONNOR, a clever and ambitious young actor, is a member of Mrs. Bernard-Beere's company.

HENSHAW AND TEN BROEK, according to a message from Manager E. G. Stone, opened at the St. Charles Theatre, New Orleans, on Sunday night of last week to the largest house of the season there.

PROF. HENRI KLING and wife (Flora Gardner) have returned to their home, Kraig-on-Main at Mount Vernon, Ind., after a six-months' tour of the Northwestern States with the Marble Dramatic company.

EDNA WALLACE left the Jane company on Saturday. She has joined Charles Frohman's stock company.

HENRY GUY CARLETON is writing a new play for Charles Frohman.

CHARLES FROHMAN has arranged for the production of *The Lost Paradise* at the Adelphi Theatre, London, on Dec. 1. Thomas Oberle will superintend the production.

THE ENGLISH ROSE, which is owned and controlled by Proctor and Turner, opened its season in Boston, at the Grand Opera House, on Monday. In the company are Henry Chanfrau, Henry Meredith, Harry Hawk, Harry Rogers, George S. Robinson, Steven Grattan, A. W. Purcell, Lillian Daly, Belle Baron, Kate Foley, and Charles Leonid Fletcher, who stage manager, and is directed the rehearsals.

FREDERIC DE BELLEVILLE has been specially engaged by Charles Frohman to play his original role of Israel Cohen, in *Men and Women*, for six weeks.

ARTHUR B. CHAMBERLAIN, Wilson Barrett's handsome secretary, is an English journalist of high standing. He edited the *Evening Times* of Manchester, and was formerly an important member of the London *Daily Telegraph*'s editorial staff.

MISS McINTYRE has had a number of engagements offered to her since the close of the season of The Old, Old Story company, of which she was the leading lady. She has not yet decided to accept any of them. Miss McIntyre has been on the stage only a few years, but during that time she has made several undoubted successes. She succeeded Isabel Coe as the Schoolmarm in *The Temperance Town*, and remained in the cast two seasons, playing for three months at the Bijou Theatre, New York. Miss McIntyre has a mobile face, a willowy figure, and a sympathetic manner. Best of all, she has intelligence.

SEASON 1892-3

The Baroness Blanc

AND HER OWN COMPANY IN

DECEPTION.

A translation of *Le Demi-Monde*, by Alexandre Dumas, fils, will appear at the FIFTH AVENUE THEATRE, January 2.

"A stronger play than Camille."—Dumas.

GERRY AND THE INFANTS.

The Gerry inspection of the appearance of two infants in Little Tippett resulted in a notification to Duncan B. Harrison that he would be required to apply to the Mayor for a license. Mr. Harrison made application in due form, but Mr. Gerry filed objections, and on his recommendation the license was refused.

Mr. Harrison vainly explained to Mr. Gerry that these children were well cared for, and that one of them was on the stage but fourteen minutes, while the other was in view but three minutes. Mr. Gerry would not consent to their continued appearance, and thus on Thursday night Mr. Harrison was compelled to use automatons. Mr. Harrison thinks Gerry was stirred up by mothers who had unsuccessfully tendered the services of their children.

Mr. Gerry recently undertook to put a stop to the alleged cruel use of a child on the stage of the Thalia Theatre. After many complaints had been made to his Society, he himself attended a performance at this theatre, and saw a child tossed about the stage while it screamed and wailed plaintively. His ire was aroused. He pushed his way back on the stage, where he found that the supposed child was an automaton that shrieked when springs were touched.

An unsuccessful attempt was recently made to excite Mr. Gerry's sympathy. Somebody wrote to him that while the children that appear in Wang had quite properly been kept from singing and dancing, a child used in that entertainment secretly was subjected to unheard-of cruelty in the way of hard work. The letter stated that the baby elephant was actuated by a little boy who was confined in a very cramped position within the form of that little beast. Of course this was a jest intended to embarrass the good man who presides over the S. P. C. C. But Mr. Gerry did not "bite."

JOSEPH COMING TO TOWN.

It is pretty certain that Joseph, the comedy that Ramsay Morris' company has produced, will be seen in New York after the holidays. Mr. Morris is now here negotiating for an opening. He expects to close a deal within a few days. "What theatre is it to be?" Mr. Morris echoed in reply to a question. "I will tell you that a little later. I don't believe in exploiting things until they have been consummated. Joseph, I am quite sure, will strike the metropolis as one of the best and funniest comedies seen for some time. The unanimous opinion among the critics everywhere regarding the strength of Joseph and my company is something entirely new in my experience as a manager. The doubting ones can very readily assure themselves on this point by interviewing managers or newspaper files in the cities I have visited. Return dates have been asked for everywhere. The company is in excellent form, and gives a performance remarkable for strength and harmony. Individual hits have been made by George Goldens, John Gladding, Jameson Lee Finney, Keub, Fas, Harry Gwynette, Miss de Wolfe, Mrs. E. J. Phillips, Miss Penfield, and Miss Stockwell."

AUNT LOUISA'S "CALL."

Aunt Louisa Eldridge has already begun active preparations for the annual Children's Festival given on Christmas night at Tony Pastor's Theatre. The occasion this year falls on Sunday. Aunt Louisa requests The Mirror to say that donations in the shape of toys, candy, and other articles dear to children may be sent to her residence, 142 East Thirteenth Street. If the articles to be sent are so large or so numerous that it requires a wagon to transport them, however, it would be better to send them direct to Tony Pastor's Theatre addressed to Aunt Louisa Eldridge. These Festivals have been given now for six years, and Aunt Louisa has always been the guiding spirit. Those that are all interested in children of the stage could do no better than indicate their interest by sending something substantial either in money or in presents. The children will give a performance on the stage at Tony Pastor's, and after the performance there will be a supper and reception in Tammany Hall.

LYTTON AND GRAND FORKS.

E. D. K. writes a letter to The Mirror from Grand Forks, North Dakota. E. D. K. asks: "Will you kindly state the author who pictures a love scene in which the gentleman gives a glowing description of a place where all is love—even the birds and flowers are in love; ending it with 'What thinkest thou, Pauline, of such a picture?'" Our Special Research Editor has given up a very considerable portion of his time during the last week to the purpose of answering Mr. Kingsland's request. We think that we are not mistaken in asserting that the author who pictures the love scene is a Mr. Bulwer Lytton. He has written several published works, and several of his plays have been sent on tour. The gentleman that gives a

glowing description of a place where all is love is named Melnotte—Claude Melnotte—and the place where all is love, including the birds and flowers, is Lake Como.

A BRILLIANT ENTERTAINMENT.

The Horse Show and the multitude of theatrical novelties last week detracted from the popular success of George Grossmith's appearances at Chickering Hall. And yet Mr. Grossmith's advent, in point of merit, was as important as anything on the amusement cards. He is easily the cleverest monologue entertainer that has appeared in New York. His stories, sketches, songs, and piano diversions are all original. His humor is light and fanciful; his satire is keen and pointed; his mimetic powers are of the first order. With nothing in the way of adjuncts except a grand piano and a chair, he occupies the platform for two hours, and keeps his audience in a condition of unalloyed mirth. There is not a dull moment in the whole entertainment. Mr. Grossmith begins with a running fire of witty comment, lively description, and capital mimicry, entitled "Society Up to Date," in the course of which he happily hits off a number of social types and fashionable inanities. His sketch descriptive of "Play Acting" is delicious. Imagine Jerome's "Stageland" embodied in flesh and blood, and one can form a fair idea of the fun of this part of Mr. Grossmith's evening. The succeeding sketches are equally bright and amusing. The organ-grinder's song and the Italian opera duet must be heard to be appreciated. Subtle, refined, alert, versatile, with a peculiarly winning personality, Mr. Grossmith deserves and should receive the liberal support of every intelligent American community in which he will appear this season.

THE TORNADO.

Lincoln J. Carter, author of *The Fast Mail*, has written a new melodramatic sensation called *The Tornado*, in which he has many novel and startling scenic effects. One of the features is a representation of a tornado, during which the stage is filled with flying debris, forest trees bend and break, roofs, timbers, branches, and fences are blown pell-mell through the air, and a large building is demolished. Another novelty is a rigging scene, in which six sailors cling to the yards of a swaying mast apparently forty feet from the decks of a ship, while an apparent hurricane is blowing. Another scene shows a collision between two ocean steamships, with all the effects that such a disaster suggests. In the play also is a picture of the Chicago harbor by night, with correct drawings of the Auditorium and the Masonic Temple in that city; and a sensation is promised in a dissecting-room scene, while still another realistic picture closes the play. *The Tornado* will be produced next season.

M. PEARSON BUYS THE SCOUT.

Manager A. V. Pearson, who is noted for the remarkably popular character of the plays he controls, has secured the services of Dr. Carver, the famous rifleman, and purchased *The Scout*, in which Dr. Carver is now appearing to audiences that crowd Niblo's Theatre, and will play this attraction throughout the country in leading cities. Manager Pearson's purchase includes all the paraphernalia of this sensational show, and his engagements include all the persons now appearing in *The Scout*. They include a band of Sioux Indians, a company of cowboys, Mexican herdsmen and hunters, government scouts, Indian fighters, half-breeds, and Western celebrities, with a full dramatic company. *The Scout* presents realisms of the remote West that have never before been seen on the stage, and it will probably draw immensely on the road.

THE OPERATOR ENDORSED.

T. W. Dinkins, manager of the Newell Brothers in *The Operator*, received a letter from J. B. Ellinger, Deputy Grand Chief Telegrapher, as he was leaving the Peoria station a few days ago, after the performance in that town. It pleased Mr. Dinkins hugely, as well it might. The letter said: "Please allow me to extend my congratulations on your grand production of *The Operator*. I assure you your company has the best wishes of the Order of Railroad Telegraphers of North America."

H. B. CURTIS' TRIAL.

The retrial of M. B. Curtis for the murder of Policeman Grant on September 11, 1891, is in progress in San Francisco. On the first trial, several months ago, the jury did not agree. Curtis, with his wife and three attorneys, were in court on the first day, he having come from Fresno, where he has a raisin plantation. He has been at liberty on a \$10,000 bond. He expresses a belief that he will be acquitted, and says that in that event he will return to the stage.

REFLECTIONS.

The East Side Theatre at Altoona, Pa., will open for the season on Dec. 7, 1892, with Little Goldie in *The Rocky Mountain Waif*.

J. Frank Burke has been engaged by the Lynn (Mass.) Music Hall stock company to play leading heavy business. This is Mr. Burke's second engagement at that place this season.

ONLY A FARMER'S DAUGHTER, with Jean Voorhees in the leading part, played at Gloversville, N. Y., last Friday night, to S. A. St. John.

MANAGER WRIGHT, of the Great Falls (Mass.) Opera House, has improved that theatre. The *Tribune* of that place complimented Manager Wright upon his care in selecting attractions.

The Dark Side of a Great City has closed for a reorganization of company, and will reopen in Baltimore on Nov. 28. Harry Randolph, who originated the light comedy part in this play, will reappear in it.

SARAH L. PIXLEY, who has been the advance agent of E. A. Warren's *Nobody's Claim* company, has returned to this city.

It is reported that the heirs of P. T. Barnum are dissatisfied with the management of "the greatest show on earth," and that the dissatisfaction will lead to their purchase of James A. Bailey's interest in the show, or his purchase of their interest.

A suit has been commenced by the Bowery Savings Bank against the Metropolitan Opera House Company, the Bank of New Amsterdam, Henry E. Abbey, Maurice Gran, Adrian Iselin, and others, to foreclose a mortgage of \$100,000 on the Metropolitan Opera House property.

A comely, specially engaged by Lester S. Gurney, is playing *My Partner* this week at the Front Street Theatre, in Worcester, Mass. Mr. Gurney secured the play from Louis Aldrich.

After having managed Nat Goodwin for six and a half years, John E. Warner quietly tendered his resignation a few days ago. Mr. Warner will probably do nothing this season. He has had a long term of continuous business activity and he welcomes this unexpected opportunity to enjoy a few months' rest. Mr. Appleton has been promoted to the post of business manager by Mr. Goodwin.

MOLLIE G. SPOONER, of the Spooner Comedy company, mother of Edna May Spooener and Cecil Spooener, who have been continuously on the stage since they were small children, writes that she has followed *The Marion*'s controversy with Elbridge T. Gerry with great interest. From the comments of Western newspapers upon Mrs. Spooener's clever daughters, it is quite evident that their stage experience has been happy. They are great favorites in the Western country.

GODFREY ENROSS has been specially engaged to play *Amindadab Sleek* in *The Serious Family* at the Jersey City Athletic Club performance on Thanksgiving night.

Maxwells that have played Bunnell's new Grand Opera House at New Haven speak in high terms of their business there. The house is modern in all respects, and one of its features are well-equipped and comfortable dressing rooms. There is so much money for good attractions in this house that managers uniformly seek return dates and time for next season. The house is adapted to the requirements of spectacle as well as to other plays, and as it is under Mr. Bunnell's personal supervision, it need not be said that everything is done to make engagements successful.

FLORENCE BINDLEY is winning high commendations this season. The Buffalo *Courier*, referring to Lotta's prospective retirement, predicts that her unique place on the American stage will be taken by Miss Bindley. "Nature has bestowed on her all the gifts necessary to make her perfect in her chosen art," says our contemporary, "beauty, grace and versatility; a cultivated voice, dancing, which is the poetry of motion, and power to depict either deep sentiment or light humor. She is a genius."

The House on the Marsh company closed season last week. Mervyn Dallas is the actor who has impersonated the principal part in the play. His confidence in the piece, which is an adaptation by himself from the novel, has been little short of sublime. The play is strong in spots. The principal mistake Mr. Dallas made was to play the leading role himself.

FANNY MCINTYRE is playing a special engagement of one week as leading lady of the Jim the Westerner company. Miss Willard, the former leading lady of the organization, left on one day's notice. Who will succeed Miss McIntyre, who has other engagements to fulfill, has not yet been decided.

ADVISORS from New Orleans state that Mayor-elect Gilroy, with his family, were guests of Manager Henry Greenwall, and occupied a box at the Grand Opera House, at Professor Herrmann's performance on the evening of Nov. 14. Herrmann's business, by the way, was phenomenally large at the Grand. Manager Greenwall reports the receipts as \$7,000 for the week.

MRS. FANNIE C. JACKSON has recovered from the severe cold that prevented her from going with *My Official Wife* after rehearsing a part in that play till the last day before its presentation.

RICH COOK and wife resigned from Frank Daniels' company in San Francisco to accept an engagement at the Alcazar Theatre there, and when the Alcazar closed Mr. Cook signed for twelve weeks as comedian at Corral's Theatre in Seattle.

SONG of the wardrobe of Guy Standing, a member of Mrs. Bernard-Beebe's company, was stolen from his dressing-room in the Manhattan Opera House on Friday. When the company took possession of the dressing-rooms the doors were without locks.

FREDERICK MURPHY's play, *The Irish Statesman*, will first be tried at Jersey City on Dec. 1 by Carroll Johnson. A large company has been engaged by Mr. Johnson for the event, including Grace Atwell and Frank de Vernon.

W. E. FLACK and Bessie Varise have closed with *A Breezy Time* company, and are resting at their home, Masham Villa, at Joliet, Ill.

W. D. CONRY, for the past two seasons general press representative of Ringling Brothers' show, has been engaged for the Summer of 1893 by these managers. Mr. Conry was formerly a Chicago newspaper man, and has done some successful dramatic work.

HAVILIN'S was packed during Ole Olson's Chicago engagement last week.

JESSIE MAE HALL, who plays in *Pocahontas*, *The Telegram*, *A Dangerous Game*, *Gipsy*, *The World's Fair*, *Grit*, and *Cinderella*, all of which plays were written expressly for her, complains to *The Mirror* that Orrin's Columbian Players have stolen her play of *The Telegram*, which they are using under the name of *Blunders*. Miss Hall, through her manager, Mark E. Swan, will prosecute every manager that plays the pirating company.

Great preparations are making for the authors and actors' carnival to be held at the Lenox Lyceum for two weeks, beginning on Dec. 19. The event will more literally be one of authors. Numerous booths arranged in historical shapes will be erected and peopled by characters dressed to represent famous characters in literature. Robert Frazer is planning a tableau in which three hundred persons will appear.

An entertainment given at the Academy of Music on Sunday evening for the charity fund of the Theatrical Advertising Agents' Association netted more than \$4,500. Among those who performed were M. Pittwitz Palm, Sam Deane, Melville and Stetson, Harry Le Clave, S. Barnard, Feeley and Rankin, the Boston Quartette, Laura Burt, Harry Leslie, John W. Ransome, Emily Peare, Burns and Burns, Miss Mason, and the Dore Brothers.

It was reported last week that Gilmore's Band would dissolve, but the rumor was denied on Sunday. C. A. Butcher, a wealthy Chicagoan, took charge of the organization and assumed its contracts after Mr. Gilmore's death. The band will return to New York and will go out again, reduced in size.

MARY ASKEW, a promising young amateur, of Salem, Mass., made her debut in that city on the 14th inst. Her acting is said to evidence considerable talent.

The Dodge City Cow-Boy Band, numbering fifty musicians, has begun its tour. After playing at Kansas City and St. Louis they will come to the Madison Square Garden during Christmas week. Among the soloists are A. H. Knoll and Marie McNeil.

Ruth says that in all her experience she has never seen any actor give so artistic a performance of *Benedick* as W. S. Hart, her new leading man. And Albert Roland Haven, author of *Josephine*, on witnessing the acting of Mr. Hart in that play at Syracuse, pronounced him the best Napoleon he has yet seen.

GEORGE W. PAGE, manager of Page's Players, was made a member of Waseca Lodge of Knights of Pythias on Oct. 26.

H. M. INMAN recently sued Sargent Aborn, in Denver, to recover \$130 of salary claimed to be due him as a member of the Aborn Opera company. The wardrobe of the company was attacked, but Mark Aborn, brother of Sargent, appealed it on a claim that he was owner of the property by virtue of a chattel mortgage. The jury rendered a verdict in favor of the defendants. Mr. Inman, who had been discharged from the company, claims that the members of the organization were badly treated by the management, that the company was disbanded in Columbus, and that the members were left without salaries to get back to New York as they could.

JUDGE McADAM, of the Superior Court, has reserved decision in a case in which Clay M. Greene and Thomas P. Thorne sued T. Henry French for \$2,000 damages for an alleged breach of contract in failing to produce *The Maid of Plymouth* at the Garden Theatre. Lillian Russell was to have been the principal figure in the opera. Mr. French says the plaintiffs broke the contract by failing to produce the libretto, score, etc., as stipulated.

THE NEW YORK DRAMATIC MIRROR.

OBITUARY.

Charles Reed, the comedian, died Sunday night in the United States Hotel, Boston, of heart disease. He had not appeared in Hoss and Hoss since Tuesday night, but his illness was kept from the public. The deceased began his career as a minstrel with Simmons and Sleum, in Philadelphia, in 1870. He was next with Frank McCan in the Seventh Street Opera House, in that city. He afterward went West, and under Billy Emerson became one of the most noted minstrels in the country. About five years ago he returned to this city with Dockstader's Minstrels. From this engagement he went with George Thatcher. His first hit in a white face was made in Hoyt and Thomas' A Brass Monkey. He afterward took a prominent part in Gilbert and Sullivan's Ruddigore, and appeared in A Rag Baby and Old Sport. After a time with The City Directory, he went into business with Collier in Hoss and Hoss, of which the deceased was the author. He was married while in California. He was born in this city in 1855.

Colonel J. H. Wood, who died recently in Adrian, Mich., many years ago in Cincinnati collected the material for the first traveling museum that went about the country. The attractions were principally the human freaks of that day. Subsequently, after much touring about this country, Colonel Wood sailed for Cuba. With his show was a menagerie, and he always claimed the distinction of having taken the first elephant to that island. Returning to the United States, Colonel Wood settled in Chicago and acquired wealth from the museum in that city bearing his name. At the time of the great fire in 1871, Wood's Museum, which had been greatly enlarged, was upon the point of reopening. The fortune of the showman went with the burning of this place of amusement. Wood's Museum in Philadelphia was unprofitable, and the veteran finally retired from business, broken in health as well as fortune, and spent a quiet life in Adrian.

Mrs. A. G. Herrington, known as Editha, the whistling soubrette, wife of A. G. Herrington, a comedian in the Frost and Fanshaw company, died at Hanover, Ont., after an illness of one week. Her last appearance on the stage was at the above place, on Saturday evening, Oct. 31, as Daisy Gibson in The White Caps. The remains were taken to Worcester, Mass., for funeral service, and thence to Webster for interment. The deceased, who had traveled with several companies, had been a member of the organization with which she was connected at the time of her death for about four seasons. She was a versatile actress, a popular vocalist, and a phenomenal whistler. Two children survive her.

Mrs. Martha Simms, mother of the late Lizzie Simms, a famous specialty performer, died in Brooklyn on Nov. 13. Since the death of her daughter some six years ago she had not been strong. Her frequent visits to her daughter's grave in the Cemetery of the Evergreens, and her continued sorrow, enlisted the sympathy of Mrs. Charles Wunder, whose husband is an employé in the cemetery, and they gave her a home and cared for her in her illness of several weeks, and bore the expense of her burial. This is one of the most honest and touching evidences of charity that has ever come to notice. In her last illness Mrs. Simms was carefully nursed by Mrs. Kate Ludlow Littell, a retired actress, formerly well known.

James Monroe Melville, a famous circus rider of a generation ago, died on Thursday at his home, 207 West Thirty-fourth Street, in this city. He was born at Inverness, Scotland, in 1835, and went with his parents to Australia, where he joined a circus. He became an expert bareback rider, and when but twenty years of age he made a tour of South America. In 1860 he made his first appearance in New York in the Old Bowery Theatre. He leaves a wife and five children, of whom two sons are equestrians.

George M. Haight, for many years manager of the DeReemer Opera House at Pueblo, Col., died on Nov. 7 after a short illness. At the time of his death he was manager of Wonderland, a family theatre and museum in that city. He was well and favorably known by the profession, and was a charter member of the Pueblo Lodge of Elks.

Peter Chapman, the oldest son of John Chapman, the Cincinnati bill-poster, was struck by a railroad train in Cumminsville on Sunday evening, Nov. 3, and died on Nov. 11.

BATTERS OF FACE.

Al. G. Field's Minstrels are now in their eighth successive year. Performers of reputation and ability are wanted for Field's American Minstrels, opening on Aug. 1, 1893, and for Field's Columbian Minstrels opening on April 10, 1893. Mr. Field is becoming a very important factor in the minstrel field.

The Harrison Sisters are open for offers to present their one-act play, Kicheieu's First Achievements. This comedy includes dancing and fencing, and will serve either as a curtain-raiser or for specialty purposes.

Edward E. Kidder will sell or let on royalty his plays, The Lucky Number, Solid Gold, A Rolling Stone, Under a Yoke, One of the Boys, Brother Ben, An Ocean Pearl, and Philopene. He may be addressed at 258 East Eighteenth Street.

Good ballet dancers and first-class chorus girls for such operas as The Bohemian Girl, etc., may secure engagements by addressing "Opera," in care of this office.

The Pauline Hall Opera company, under the management of George B. McLellan, is touring at present in Canada. This company is seen on the road with the same sumptuous scenery and costumes that made its Puritan production remarkable in Boston and New York.

Managers desiring time in Hartford, Albany, or Boston should communicate with F. Proctor, at Proctor's Theatre, this city.

The Big 4 Opera House at Canal Dover, Ohio, is now being booked for the season of 1893-94. First-class companies should apply for dates to Beiter and Cox, managers.

Time is rapidly filling for the initial starting tour of Freddie Duke in Clair D. Vallette's comedy, For a Million. Joe Freeman is directing the tour. Managers of first-class houses only are requested to apply for dates.

NEW YORK THEATRES.**GRAND SQUARE THEATRE**

GREENWELL AND PEASEY, Lessees and Managers
Last Two Weeks

THE LILIPUTIANS**in CANDY.**

ZINK's celebrated parody on TA-RA-RA-BOOM-DE AV at 8:30.
The Sullivan-Corbett night by Messrs. Elbert and Zink
Matinees Wednesday and Saturday
Extra Matinee Thanksgiving Day

BROADWAY THEATRE

Broadway and 47th Street.

Mr. T. H. FRENCH, Manager

COUNTRY CIRCUS.

7 Horses and Ponies. 100 People
Comedy Spectacle and Circus.
Evenings at 8. Matinees Thurs. & Sat. at 2.

SHAW'S

Reserved Seats, 50c, 100c, 200c

Mr. AUGUST COOKSON, Sole Lessee and Manager

Five Matinees this week.

THE SCOUT.

With all its greatness.

Dr. Carter's Indians, Cowboys, Horses.

LYCEUM THEATRE

Fourth Avenue and 2nd Street.

DANIEL FROHMAN, Manager

THE LYCEUM THEATRE CO.

In the Comedy, preceded by WHITE ROSES.

THE GREY MARE.

At 8:30. Matinees Thursday and Saturday.
Dec. 5. The new comedy, Americans Abroad.

Broadway and 49th Street

EUDOLPH ARONSON, Manager

THE FENCING MASTER.

Presented by

MARIE TEMPEST

and J. M. Hill's Opera Comique Company.

Matinees Thursday and Saturday.

SHAW & SHAW'S Twenty-third Street.

Every Evening. Matinees, Monday, Wednesday and Saturday.

MARIE VANONI.

Comedienne.

LES EDOUARDOS

Grotesque远见。

First time in America. Quadrille Fin de Siecle.

Operetta—Vanderbilt—Novelties.

WINTER'S THEATRE

Broadway and 5th Street.

A. M. PALMER, Sole Manager

An American triumph.

ARISTOCRACY

BY BRONSON HOWARD.

A Representative American Play.

Evenings at 8:30. Matinees Thurs. and Sat. at 2.

GRAND OPERA HOUSE

Mr. T. H. FRENCH, Lessee and Manager

Reserved Seats, Orchestra Circle and Balcony, etc.

Wednesday, Thursday and Saturday Matinees.

BROTHERS BYRNE**in 8 BELLS.**

Next week—Walter Sanford's My Jack.

HARRISON'S THEATRE

M. W. HASLEY, Manager

Last night of EDWARD HARRIGAN'S successful Play.

SQUATTER SOVEREIGNTY

Songs and incidental music to the play

By Mr. DAVID BRAHAM.

Wednesday—Matinees—Saturday.

Nov. 26, Mulligan-Garrett's Ball.

J. B. JACK'S THEATRE

Corner 1st Street and Third Avenue.

Matinees: Monday, Thursday, and Saturday.

EDWIN ARDEN IN**EAGLE'S NEST.**

Next week—J. H. Wallick

PROCTOR'S THEATRE

West Twenty-third Street

MR. NEIL BURGESS IN THE

COUNTY FAIR.

Matinees Thursday and Saturday.

NEW YORK THEATRES.**STAR THEATRE**

Broadway and 49th Street.

EDWARD MOSS, Proprietor and Manager

First appearance here in two years of

MR. E. S. WILLARD.

in Arthur Jones' Great Drama.

THE MIDDLEMAN.

Matinees Thanksgiving Day and Saturday

IMPERIAL MUSIC HALL

Broadway and 5th Street

EDWARD J. KRAIS, Sole Lessee and Manager

JOHN M. McDONALD, Business Manager

Evenings, to 1. Mat. Mon. Thurs., Sat., to 2.

THE GREAT FOUGERE

Four hours of high class vaudeville.

Special Thanksgiving Matinee.

THE PASTOR'S THEATRE

Fourteenth Street, between 4th and 5th Aves.

Matinees, Tuesday and Friday.

Tony Pastor and his company. Bessie Bonhill, Katie Lawrence, J. W. Kelly, Valerie Chatel, from Paris. Lucy and Maggie Daly, Schrode Brothers, Ward and Vokes, Ida Howell, Felix and Clayton, Prof. E. Abbott. Thanksgiving Matinee.

EDWARD'S

Broadway and 25th Street

Bisson's Masterpiece.

LITTLE TIPPETT.

HARRISON AND BELL'S COMEDIANS.

Evenings at 8:30. Mat. Wed. and Sat.

Extra Thanksgiving Matinee.

EDWARD'S THEATRES.**COLONIAL THEATRE**

Washington and Tillary Streets.

EDWIN KNOWLES & CO., Proprietors

FRANCIS WILSON.

Presenting

THE LION TAMER

A comic opera.

Matinees Thursday and Saturday.

Next Week—Denman Thompson in Old Homestead.

GRAND OPERA HOUSE

Matinees Wednesday and Saturday.

CHARLES T. ELLIS.

in his new comedy.

COUNT CASPER

Thanksgiving Matinee.

Nov. 26—Dr. Bill.

EDWARD'S THEATRE

Bedford Avenue, near Broadway.

EDWIN KNOWLES, Sole Proprietor and Manager

Matinees Wednesday and Saturday.

THE SOUDAN.

The great New York, Boston and Chicago success.

Special Thanksgiving Matinee.

Nov. 26—De Wolf Hopper in Wang.

COL. SHAW'S NEW PARK THEATRE

COL. WILLIAM E. SHAW, Managers

Mr. WALTER L. SHAW, Manager

The Leading and the Elite Theatre of Brooklyn.

Supported by Melbourne Macdonell in

CLEOPATRA

THE WOMAN'S AUXILIARY.

MEETING OF REPRESENTATIVE ACTRESSES AND OTHERS CALLED TO FORMULATE THE NEW PHILANTHROPIC IDEA.

A meeting of the women of the stage will be held at 20 West Thirtieth Street on Tuesday (to-day) to discuss the plan of forming a society kindred in purpose to the Actors' Fund.

The success of the women who took part in the Fund Fair last May brought them in closer sympathy with the aims of the Fund, of which many of them were or have since become members, and subsequent informal interchanges of sentiment led to the discussion of a project for the formation of an auxiliary society that should take direct control of the many charitable matters that relate to the women of the profession. The Mirror published a number of articles on the subject last Summer.

Mrs. A. M. Palmer, while she is not of the profession, has always shown a commendable interest in the work of her husband, who is President of the Actors' Fund, as it has related to the interests of her sex. Before her departure for Europe last Summer, she agitated the question of a Woman's Auxiliary to the Fund, and during her absence Marie Hilda, inspired by a remarkable and admirable zeal in the matter, moved industriously to get expressions from her sisters in the profession as to the advisability of forming such a society. To her efforts much of the interest now evinced in the project is directly due.

That there is a noble opportunity for such a society is beyond question. And that it should be formed as an auxiliary to the Actors' Fund needs little argument. The administration of aid to stage people by stage people should have every possible benefit of mutuality of effort as to the sexes. It is certain that in the gentle and philanthropic offices as to women, women alone should act. But it is quite as certain that in matters of advice and in the business affairs men's co-operation is valuable. Not that there will be any arrogation on the part of the Actors' Fund of authority as to the essential workings of an auxiliary society, as there probably will not be. But the profession is not so opulent in ability for charitable work that it can afford to dissipate its effort by absolutely separate organizations. Each body may be separate in administration, yet one in sympathy and in purpose.

A Miss representative interviewed Mrs. Palmer on Saturday as to the main purpose of the meeting to-day. This lady, while enlisted heartily in the movement, was diffident as to permitting her own personality to appear in any prominent way in the project.

"I am not of the profession," said she, "but every sympathy I have is for its good, and I am willing and eager to work in the ranks for the organization and establishment of an auxiliary to the Actors' Fund. I have no idea as to what will be done at the meeting on Tuesday. I simply have one voice, and there are many voices to be heard before anything definite, even as to the organization, can be accomplished. I shall attend the meeting and do all I can, simply as one woman, for the project."

"What are my ideas? Well, I have many. First, I believe the society, if one shall be formed, should be on a basis of absolute equality as to membership. No one member should be regarded as any better than any other member; and starting with this equality, every means should be taken to insure perfect sympathy of effort.

"I think the organization should be formed as an auxiliary to the Actors' Fund, because the members and officers of that society can be of incalculable aid to the officers and members of the Auxiliary without in any way trespassing upon the rights of the younger organization or interfering with women's work for woman. There should be a bond of unity as well as distinct work for each."

"I should advocate free membership in the Auxiliary to all women of the stage so far as money is concerned. That is to say, I should have no admission or initiation fee as such, but should make membership obtainable by the contribution of two articles of apparel by each intending member—say two bonnets, or a bonnet and some garment, no matter what, or two garments. As to defraying the very small expenses of stationery, etc. I should recommend some small fee—say ten cents—to be paid by each member at each of the very infrequent meetings of the organization. If we organize an Auxiliary, it is probable—it would be proper—that the Actors' Fund would give us a room for meetings, thus doing away with any expense for rent."

"As to these garments contributed in lieu of admission fees? Well, I should advocate the establishment of a wardrobe for the use of struggling young actresses. The most critical period of an actress's career, if she be poor, is the first year of her stage experience. She may frequently lose excellent opportunities to go out because she has not suitable costumes. And if she accepts aid from others, as methods now are, she frequently evades the influence of this first obligation all through her career. Sometimes the influence is a better one. I should recommend, as I say, the establishment of a wardrobe, and as part of the organization's aid should be in as few administrative hands as possible."

would have a committee of not more than two—one would be still better—to whom the needy actress might make known her want. No woman would want to go to the members of a large committee and disclose her poverty, and therefore I think that if this matter could be placed in the hands of one kind and judicious woman in whom all would have confidence it would work admirably.

"Such a wardrobe could be kept furnished in various ways. Actresses on the road, who now have nothing to engage their attention at times could make little articles of ornament, lace and needlework, etc., which could

be sent or brought to the rooms until a collection that would warrant the holding of a little fair or sale could be gathered. Such a fair or sale—on a very modest scale—could be held annually, or oftener, if desirable. Then earnest women in the organization who had time could go around among the wealthy and refined actresses and society women and get as gifts many pretty gowns not of fashionable use, or not needed on the stage, and these could be made over into valuable stage garments. This is but one of many ways of benefiting those who need good offices.

"I think, too, that informing the Auxiliary some attention ought to be paid to some feature that would enlist and maintain interest in its more valuable work. It might be made literary, for instance, and a library gathered gradually. The associations at meetings in this case could be made more effective for the general good."

It is understood that Agnes Ethel, Lotta and other well-known women of the stage who have retired have been invited to cooperate with the movement.

Miss Hilda has received encouraging letters, promising cooperation, from many actresses. The Mirror is permitted to make the following extracts from several of these:

Louise Rial: "If such an organization can be arranged and carried through without prejudice or partiality it will be a great help to the women of the profession, and on my part I am ready and willing to do anything that may in any way benefit my sister professionals. Actresses will not, as a rule, apply to the Fund, because of the publicity it is reported to give to its act of charity; but if there was a woman whom they could trust, to whom they could relate their troubles, it would be an entirely different matter. The actors help each other—why not the actresses?"

Adèle Clarke: "If I can aid the project in any way, count me in."

H. S. Taylor: "It is with pleasure that I give my name in connection with the idea of a Woman's Auxiliary to the Actors' Fund. I sincerely trust the Auxiliary will meet with instant success and be a permanent organization. I know of the good work that the women did for the Actors' Fund."

Daniel Frohman: "I would be most happy to have you use my name in connection with the idea of a Woman's Auxiliary to the Actors' Fund. There are many ways in which an association of this character could be useful."

Katherine Kidder: "Should it be in my power to aid you, please consider me only too happy. I fully approve the project."

Henrietta Landes: "Such an organization has my hearty approval. It must be apparent to any one who will reflect upon the subject that the organization that has for its purpose the aid of women can accomplish for them a great work that cannot be reached by the Actors' Fund. The proposed organization will be a noble charity, and should have the support of the women of our profession. Personally, I will be glad to advance its mission in any way I can."

Annie A. Adams: "The matter under consideration has my earnest approval and endorsement, as a Woman's Auxiliary should undoubtedly be productive of great good."

Mary Shaw: "I am in sympathy, heart and soul, with the scheme for a woman's aid society for actresses. Whether it could be most beneficial as a branch of the Actors' Fund, or as a separate organization, remains to be seen. I believe there should be women on the board of directors of the Actors' Fund. Please count on me, and call on me, for any heavy, pecuniary or otherwise, that I can render."

Bethia Webb: "I hope the movement will find favor with the majority, and so become an established fact. In any service I can render, please command me."

Manda Craven: "I am heartily in sympathy with the plan, and am at your service."

THE MIDNIGHT SPECIAL.

The Midnight Special, which opened at the Novelty Theatre, Brooklyn, on Monday night, Nov. 14, is one of the hits of the season. This melodrama has many clever and exciting situations. The scenery of the second act, showing the interior of the Pennsylvania Railroad station at Baltimore, is undoubtedly one of the most effective railroad sets ever attempted. It is always applauded at the rise of the curtain. The company is in the main strong and well-balanced. Marie Edgar, as the heroine, is notably clever. She is a most promising actress. Joe Coyne, as the Irish policeman, fully sustains his reputation for comedy. Eugene Sweetland gives a refreshing departure from the conventional villain of melodrama, being quiet, easy and forceful. Clarence Bellair, in a minor villainous role, contributes a bit of artistic acting. The play is admirably staged, and ought to prove one of the record-breakers of the season.

A PIRATE STILL TRAVELING.

The Mirror has called attention to the piracies of J. H. Huntley, who has been traveling in Texas and may be traveling yet. The fact that Emilie Edwards had left his company after she had learned that he had no right to use plays that he claimed to be paying royalties for has been noted. This week a bill announcing the appearance of Huntley at Corsicana, Tex., for three nights, commencing on Nov. 27, has come to this office. It is printed on red paper, and written in a general style of brag. It seems that he formerly carried a full brass band. He apologizes for not presenting a brass band this season, but says he has a first-class orchestra. He still advertises Miss Edwards as a feature of his company, and gives his repertoire as follows: Forgiven, Planter's Wife, Led Astray, Black Flag, Won at Last, Golden Giant, Rosedale, Marble Heart, and Long Strike.

GOSSIP OF THE TOWN.



GRANT STUART, whose portrait appears above, made his professional debut on April 10, 1890, in Rosina Vokes' company. He acted the part of Bambogette in A Corsican Legacy. He remained in Miss Vokes' support for two seasons and during that time played a varied repertoire of parts. He was Augustus Vere in Percy Pendragon, Wilfred Chartaris in Awakening, Ned Chetwynd in The Silver Shield, Ernest Norton in Barbara, Dr. Stewart in Cadwalader's Will, Frederick in Rose, Philip Buffington in Wig and Gown, Count Smuggle-off in The Tinted Venus, and Hon. Arthur Pomeroy in A Pantomime Rehearsal. He also played, as understudy, Lord Weldon in The Cirens Rider, Captain Blenheim in The Rough Diamond, Lord Tommy Trefoil in My Lord in Liver, Anatole in A Game of Cards, and Percival in The Old Musician. Mr. Stuart is now playing Algie Fairfax in Diplomacy, in support of Rose and Charles Coghlan. His manners are those of a gentleman, his voice is sympathetic, and his bent is artistic.

The Essays will be seen soon at the Fourteenth Street Theatre.

MASTER JAY RAY, the boy actor, will go out with a company under the management of Charles Ellis, of St. Louis.

LEVI J. BURGESS, of Cincinnati, recently sued Lillian Russell for \$55.75 on account for money advanced in 1885 by Charles A. and James G. Miller, who assigned their claim to Burgess. An attachment was issued garnisheeing money and personal property of Miss Russell in the hands of others, and the claim was at once paid. Miss Russell had not recognized Burgess' right as assignee, not understanding the matter.

ROLAND REED's new comedy, Innocent as a Lamb, has made a great success. The Grand Opera House at Chicago has been crowded at every performance of this play, and the press concedes it to be the best comedy Mr. Reed has yet produced.

The SWAGGERS, Arnold Wolford's new scenic melodrama, will open its tour at Chicago on Jan. 1. As the production will be a heavy one, none but the large cities will be played.

W. W. MARSH, who was specially engaged to stage Joel Marks' production, A Trip to Turkey, is said to have accomplished excellent results. Several managers who witnessed the rehearsal of this attraction have offered Mr. Marks the choice of their open time. Mr. Marks is considering an offer made by a well-known manager for a California tour of twelve weeks, beginning at Omaha on Jan. 16, including all the large cities on the coast, and closing at St. Paul.

PROCTOR AND TURNER have sent out The English Rose, with a company under the stage direction of Charles Leonard Fletcher. Frank Duetz is the business manager, J. F. Burrill treasurer, and A. W. Purcell assistant stage manager. This week the attraction is at the Grand Opera House, Boston. A short season through New England will follow.

The business of Lizzie Evans in The Little Blacksmith this season has been satisfactory to her managers, Rich and Rosenbaum. John McCoole, last season with Evans and Hoey, is doing advance work for this attraction. His wife (Neva C. Harrison) has retired from the cast of The Shamrock and returned to New York.

The funeral of Lysander Thompson was held at his late residence, 59 West Thirtieth Street, last Wednesday. Among those who attended were Charlotte Thompson, Eben Plympton, Joseph Wheelock, John Matthews, and Colonel T. Allston Brown. The Rev. George D. Sparks made an address. The remains were interred in the Actors' Fund plot in Evergreen Cemetery.

JON E. KELLERD has signed as leading support to Helen Barry in her new comedy, The Duchess. He will play a light comedy English swell, totally different from the comedy part originated by him in Miss Barry's former production, A Night's Frolic. Mr. Kellerd was wanted by Abby and Schoefield for Miss Gale's support, and by John Setson for the part of Oliver St. Aubyn in his forthcoming production of The Crust of Society.

S. CRAIGIE SOVEREIGN is still successful at Harrigan's, and might easily fill out the season, from present indications, but Manager Hanley announces its last nights. The final performance will take place on Saturday, Nov. 26, and the Mulligan Guard's Ball is promised for the following Monday. Like Squatter Sovereignty, this comedy has undergone revision, and will be "up to date."

WILLARD E. DALLOS writes from Dallas, Tex., that he and his wife left the R. J. Johnson (Maudie Atkinson) Clemenceau Case company at Terrell, in that State, on Nov. 12, without notice, because Manager Johnson refused to pay salaries or give due bills for them.

From all reports, The Danger Signal is playing to big business. Miss Morrison has scored her greatest hit as Rose Martin, the wild flower of the prairies.

The Major's Norwich, Conn., correspondent writes that the calf used in A Nutmeg Match was taken in charge by the Society for the Prevention of Cruelty to Animals in that city, although no allegation of specific cruelty accompanies the news. The play will probably proceed successfully without this particular calf, while the rescued animal will no doubt deplore the fate that placed it in the hands of philanthropists.

ADOLPH KROUKOFF has been engaged to play a comedy part in Husband and Wife, and G. R. Craven has joined the Struck Gas company. Both are graduates from the Lawrence School of Acting.

EDWARD P. HILTON assumed the management of M. B. Leavitt's Eastern Spider and Fly company at New Orleans on Nov. 20. Mr. Hilton has managed theatres in St. Paul and Minneapolis, and is known as a hustler.

The company that will support Minna Gale-Haynes, as far as formed, includes John T. Malone, Eben Plympton, Charles Barron, Miles Levick, and Owen Fawcett.

The home of unfortunate Harry Kornell, at Asbury Park, was recently advertised for sale under a suit instituted by George W. Childs, of Philadelphia, to recover on a printing bill contracted by Kornell several years ago. Kornell's wife, Queenie Vassar, was ill in her house in New York when the foreclosure was announced. She went to Asbury Park on Wednesday and stopped the sale of the premises by paying the bill and costs, amounting to \$450.

The National Press Club, of Washington, has planned a benefit for itself the second week in December. It is designed to take prominent professionals from this city and return them on a special train, and try to beat the record.

The Talmud Club, an organization of amateurs in Providence, R. I., opened its seventh season on Nov. 11. Two pieces were presented—a comedietta, by Fred W. Brougham, entitled Withered Leaves, and Sidney Rosenfeld's farce, A Pair of Shoes. H. A. Barker directed the stage skillfully, and those persons took part: Mr. Field, A. G. Carpenter, Mrs. Steinert, Miss Burton, Mrs. Fansworth, Mr. Barker, Mr. Ryder, Lillie Padlock, Mr. Shirley, Miss Richards, H. W. Carpenter, and Edwin Perry.

AN UNCLAIMED EXPRESS PACKAGE is reported to have been very successful in the South. Miss Putnam has bought from C. T. Dailey his comedy-drama, The Little Maverick.

ED. CHAPMAN, last season leading comedian with The Pearl of Pekin company, is playing leading comedy with the Davis Opera company at Harry Davis' Musee at Altoona, Pa.

CHARLES Bowes has scored a hit as Austin Tippett in Little Tippett at Herrmann's Theatre. The work of this comedian is winning uniform appreciation.

The report that a Boston clothier had entered into negotiation with Manager Greenwall for the lease of the Union Square Theatre is denied by Acting Manager Seeskind, who says that no tender for the theatre has been made, and that none would be considered.

GUS C. KELLOGG and Charles F. Leaver, authors of A Day at the Race Course, who have been in this city for several weeks, have signed with Neil Burgess' County Fair for the season. They propose, however, to produce A Day at the Race Course elaborately later. Negotiations are now on for the making of scenic and mechanical effects, and also with Mr. Burgess for the use of the treadles employed in his race scene in the County Fair.

THE Frost and Fanshawe company opened the new Opera House at Desoronto, Ontario, Canada, on Nov. 17, to standing room only. Flora V. Frost, of this company, received on her birthday, last Saturday, a gold jewelled bracelet from her brother, F. H. Frost; a moonstone ring from her sister Mabel; and a watch pendant from Mr. Fanshawe, as well as other gifts from the members of the company.

LETTER LIST.

The following letters about these companies or their officers, to be delivered or forwarded elsewhere, are retained by the Post Office Department for 60 days, and thereafter will be returned to the Post Office. Letters and messages excluded from taxation.

Graham, F. C.	Woolsey, F.
Albert, Ella	Pink, J. L.
Bridges, Franklin	Finn, N. B.
Barber, Franklin	Royer, Louise
Harriman, Dennis	Rosen, C. M.
Hanson, E. J.	Rogers, J. K.
Hitchcock, Raymond	Randall, Vernon W.
Hewitt, Mrs. M. B.	Roman, Franz
Hewitt, Frank V.	Rowe, Fanny G.
Hobart, J. C.	Rutherford, Martha
Howard, F. C.	Rutherford, Charlotte T.
Hodder, King	Seaman, Rita
Higgin, Ma	Spencer, Alex.
Hollister, John	Sumner, Robert
Holmes, Chas. W.	Samuel, George
Hotham, Amelia	Seaman, Chas. W.
Johns, Carter, Mrs.	Seaman, George
Clinton, C.	Shaw, George
Congresswell, Catharine	Stanley, J. W.
Crawford, Mrs. A. S.	Stiles, Blanche
Corraline, Peter	Taylor, Logie
Co-operative	Thomas, George W.
Clifton, Wallace	Tilbury, Zella
Conrad, W. H.	Thompson, F.
Conway, W. G.	Whitney, Ed.
Cook, W.	De Burgh, Walter
Conover, Frank	Waldron, Florence
Constance, Helen	White, J. Lewis
Connors, Blase	Willard, Mr. Barrett
De Burgh, Walter	Wheeler, W. W.
De Burgh, Walter	Worth, Lew F.
De Burgh, Walter	Worth, Paul
De Burgh, Walter	Whitney, May
De Burgh, Walter	Wink, Blanche
De Burgh, Walter	Walker, Walter
De Burgh, Walter	Zelma, Miss B.

IN OTHER CITIES.

CHICAGO.

The biggest novelty we have had for some time here was the advent of Mrs. James Brown Potter and Kyrie Belles, presenting Zola's *Therese*, at the Chicago Opera House 11-12. Mr. Belles and Mrs. Potter played Laurent and Therese Raquin with conscientiousness, power, and intensity, of which I hardly thought Mrs. Potter capable. The other parts were done admirably; the whole cast is praiseworthy. The theatre has been packed to the doors nightly. Engagement is for two weeks.

Roland Reed and his clever co. of comedians began the second week of a very successful engagement at the Grand Opera House 13, presenting for the first time in Chicago *Innocent à la Lamb*, and which was declared one of the best plays in Mr. Reed's repertoire. A Texas Steer opens 20.

The audiences at McVicker's have been fashionable and large, where *Be Prose* is in its second week. On 20, Ullie Ahlstrom opened at this house in her new play, *Miss Roser*, to a big house.

The second week of *Across the Potomac* ended to a Hooley's, where it has been playing to crowded houses throughout the engagement. Joseph Murphy in *Kerry Gow* opened 20 to a good-sized and very appreciative audience. He has a very fine supporting co. this year.

The continuation of large audiences at the Columbia, which has as an attraction *A Mad Bargain*, attests the popularity of James T. Powers. Mr. Powers is a better light comedian than a farcical one, and it is for his best interests to get out of the vaudeville farces, or else he will remain in fare the rest of his professional days. Lillian Russell Opera co. opened auspiciously 21 in *La Cigale*, to be followed later with *The Mountebanks*.

The Schiller Theatre was devoted to German drama week of 22-23, the organization under the management of Weil and Wachner opening 23 with an elaborate production of *Die Quittows*. Other plays that were produced during the week were *Der Fall Clemencian*, *Das Zweite Gesicht*, and *Jane Eyre*. In the casts are Herman Werbe, Franz Kauer, Max Biss, Herr Weil, Elisa Nalason, Frau Behringer and Rosa Nordman. The Germans of Chicago are lovers of the drama, particularly drama typical of the Fatherland, and the beautiful Schiller is being crowded nightly. Settled Out of Court open 24.

The irresistibly funny *Bobby Gilk* in Sport McAllister at the Haymarket 23-24, larger business. Nellie McHenry in *A Night at the Circus* opened 25, the advance sales have been big.

My Colleen, a very amusing Irish comedy, did a prosperous week's business at the Windsor. Tony Farrell is the principal figure in the cast, and is thoroughly capable. It is expected a large business will be done with W. B. Leavitt's spectacular production *Spider and Fly*, which opened 26.

Hooley's had Ole Olson, with which a good business was done 23-24. Ben Hendricks heads a competent co. The play is a strong one of its kind. The Hustler 26.

Arnes Herndon appeared at the Clark Street Theatre in *La Belle Marie* to big business. K. S. Wood opened *In Out in the Streets* 25.

The Rambler from Clare, Dan McCarthy's latest play, pleased the patrons of the Alhambra. The Police Patrol 26.

Bell's Boot-Off offered entertainment for the patrons of the People's Theatre. It is a passable play of the rough-and-tumble-the girl who kills-highest-wins-kind. Co. up to the average. Audiences large. The Kid 26.

The popular Casino for a novelty, in addition to Haverly's Home Minstrels, has Kiswell, "The Black Zouave Drill King," expert musket manipulator. New features are added in the way of new songs, specialties, etc., and packed houses are the rule.

A supper was given in honor of Charles Mathews on the evening of 7 after the performance of *By Proxy*, of which he is the manager. After the viands were disposed of Mr. Mathews was presented with a solid silver water service. Mr. Mathews' completing his for-second year was the occasion of the event and pleasant amenities that marked its celebration.

Gilmores' Band gave concerts 16, with matinees on the two last named days at the Auditorium. The director since Gilmores' death is D. W. Reeves, who conducted these concerts with the ability of the experienced musician. The band now consists of one hundred first-class musicians, including a number of soloists. The vocal numbers were rendered by Ida Klein, soprano; William Stephens, tenor; and George H. Wiseman, baritone. The concerts were all largely attended.

Nader Scharwenska, the eminent pianist, gave concerts on Tuesday and Thursday evenings at Central Music Hall. Good-sized audiences were present at both.

Henry E. Abbey has two ventures that he will produce in Chicago next year: the first is a historical ballet entitled *America*, and the second, in which he will be associated with Kiralty, is a spectacular play, *Venice in London*, which is now running at the London Olympic.

The Illinois National Guard of Chicago turned out in force during the engagement of *Across the Potomac* at Hooley's. LYSTER J. CHAMBERS.

CINCINNATI.

Lillian Russell is assuredly a prime favorite in Cincinnati, judging from the proportions of the audiences which witnessed *La Cigale* and *The Mountebanks* at the Grand during week of 11-12, and this, too, in the face of the fact that the admission tariff was increased one hundred per cent.

The star was encored mightily, and Louis Harrison, Hayden Coffin, Alia Dore, and Charles Duncan handled the more prominent roles in a style that left nothing undone. Both operas were superbly staged. *Orionis* 26.

Jane, with clever Johnstone Bennett in the title-role, made an immediate hit at the Walnut Street Theatre week of 11-12. George Leslie, who was so well received here last year with the Piton stock co., fairly divided the honors with Miss Bennett, and the cast, which included Joseph Allen, Carrie Reynolds, R. F. Cotton and George Gardner was one of the best of the season. *Chums* was presented as the curtain raiser nightly. Primrose and West's Minstrels 20.

Mervyn Bulle, in the dual role of Rayner and Woodfall, in his own adaptation of Florence Warde's novel, *House on the Marsh*, had a deservedly enthusiastic reception at the Lake 11-12. The piece which is interesting from curtain rise to denouement was both efficiently cast and handsomely staged. Digby Bell in *Topper* 21-22.

The dramatization of A. C. Gunter's novel *Mr. Potter* of Texas was thoroughly satisfactory to the clientele of Henck's 13-14, if the attendance during the week be any criterion. The cast was good throughout, Henry Weaver, Jr., in the title role and Stella Bonita as Lady Sarah Anvers, being especially noteworthy in their respective parts. The Power of the Press 25.

Manager Vales' Devil's Auction at Havlin's during week ending 19, proved one of the most potent attractions presented at this popular house during the season. W. Wallace Black in the role of Count Portofino was clever, and Henry M. Brown made an excellent Toby. The ballets were novel and attractive, and with the several specialties introduced assisted materially in the week's success. Siberia 25.

At Hooley's Katie Bennett in *The Waifs of New York* closed a very successful week's engagement 19. The cast included Lizzie Mulvey, erstwhile of the variety stage, with Willie Rufus, Emily Stowe, Little Images, Wa-luburn, E. G. Spangler, and N. D. Connors. The Bottom of the Sea 25.

The Lilly Clay co.'s engagement at the People's 20-21 was successful in every respect. The more prominent features of the programme were Paul La Drew in his female impersonation, Julia Kelly's banjo and bone playing, and Mazur and Abacco in their arobatic specialties. The afterpiece, a burlesque on *Macbeth*, was well received. Sam Deve's "A Own Show" 20.

The firm of Harris, Britton and Dean, proprietors of Harris' Theatre, brought suit against Manager A. L. Wilbur for \$1,700 on 10 and attached the effects of the opera troupe at the close of the co.'s engagement at Harris'. It appears that under the contract the local management were to receive a guarantee of \$1,250 each week during the Wilbur engagement, and that instead of being paid \$5,000 for the four weeks, the amount actually paid netted \$750, and the suit was in consequence filed to re-

cover the remaining \$2,250. After no little trouble and skirmishing around Wilbur secured bondsmen and obtained his co.'s costumes and effects on 12 in time to fulfil his Kentucky engagement at Frankfort 14-16. Susie Kirwin, who appeared with the Wilbur co. during its final weeks at Harris', did not accompany the party to Kentucky, but is residing here in the city, and as Dorothy Morton positively refused to rejoin the Wilburs before Jan. 1, 1891, Alice Verona is temporarily assuming the prima donna rôle.

The local managers are still firm in their resolve to have nothing to do with their striking stage employees, and on 14, the latter were officially notified that all negotiations were off. The musicians connected with all the theatre orchestras have been expelled by the Labor Union, which organization apparently intends to join forces with the stage employees, but there is little likelihood of such a move seriously interfering with theatrical prospects.

The collapse of the Jeanne Winston Opera, which had been booked as the opening attraction at the new Fountain Theatre obliged Manager Nick Roberts to secure another attraction, and Dartmore will be the opening card week of 21-22.

The soloists at the Ballenberg-Bellisted Sunday concert 22 will be Emma Juch, Mabel Stephenson, and Herman Bellisted.

Scenic artist Burke has completed a new drop-curtain for the Grand, which was exhibited for the first time 15, and depicts a scene in the Rocky Mountains, and is an admirable piece of artistic work which vastly improves the Grand's interior appearance.

JAMES McDONOUGH.

ST. LOUIS.

Sol Smith Russell opened to large audiences Sunday evening, Nov. 20, for a week's engagement. A Texas Steer was presented the previous week.

Jane, with Johnstone Bennett as the chief attraction, opened well 21, with a promise of a still larger patronage later on in the week. Friends, a delightful comedy, was presented 14-15, to good houses.

Patty Rice in *A Jolie Soirée* opened to large audiences at the Hagan 22, with indications of the same business during the week. Primrose and West's Minstrels did a very large business 14-15.

The old but always popular White Slave opened at Pope's Theatre to the usually large audience 20. Charles A. Gardner played to good business during the preceding week.

Low in *Not to Be Shiven* well during its presentation week of 14-15. During week of 14-15, *W. W. May* and *Marie* largely.

Bill's Boys, with Harry W. Williams in the leading part, entertained the patrons of the Standard 23. South Before the War repeated its success of last season 14-15.

Mr. Primoire celebrated his fortieth birthday on the 20th of November, and received many handsome presents. Mr. and Mrs. West presented him with an elegant gold and platinum cigar cup, and Mr. West presented him with a silver cigarette case.

Again it is rumored that the ground on which Pope's Theatre stands is gold and a grand hotel is to be erected. Manager Otto Blum however, says he knows nothing about it as yet, and that he ought to know, for he has a lease of the theatre until March 1891, and he pays \$2,000 a year for it.

Low Bloom, a comedian, playing in The Limited Mail co., assisted Mr. Brown, the musical director of the Hagan orchestra, during the engagement here, because the orchestra played too loud to suit Mr. Bloom. He waited near the stage after the performance on Friday night of the engagement, and when Brown appeared struck him a stunning blow on the face. The manager of the co. on hearing of this assault discharged Bloom.

Josie Forster, the well-known vocalist, who has been home for some time in St. Louis, will leave in a few days to join Major Pond's concert co.

The romantic comic opera *Althea*, was given at the Pickwick Theatre 14-15 by the St. Louis Opera co. The opera was composed by Prof. R. S. Poppen of this city, who was also the conductor.

W. C. HOWLAND.

CLEVELAND.

James O'Neill in Fontenelle, his new romantic play, made a tremendous hit at the Lyceum, where he opened 11. The audience was extremely large and fashionable. Mr. O'Neill received an ovation, and the co. was called before the curtain. His support is excellent, notably Messrs. Pascoe, Gould, and Maffit. The scenery is very elaborate, and historically correct. Big business during the week.

R. M. and E. H. Carroll were at Jacobs' Theatre 11-12 in Richard Carroll's new play, entitled *The Dago*. It is ultra-sensational, but seemed to please the large audiences in attendance. The stars introduce some very taking specialties, as do the other members of the cast.

A newly organized co. entitled Victor's Vandals co. gave the best bill of the season at the Star Theatre. The aggregation includes Ronclere, Williams and Brooks, Lowry and Evans, Vanola, Petrie and Elise, Dot Davenport, Mildred, Billy Raynor, Hanley and Guyer, and the Salamanders. Business good.

For Thanksgiving week the Lyceum Theatre will offer A. F. Hertz's *Friends*, Jacobs' *The Two Sisters*, and the Star C. W. Williams' *Big Snow*. These attractions will be followed by Robert Downing, *A Stoic in the Ground*, and Fields and Hanson's Drawing Cards respectively.

Gentle Willie McConnell is with us. Eli Perkins has close rival in Willie, as both are candidates for the mantle of Ananias.

I ran across the veteran H. C. Jarrett in Pittsburgh this week, and he has been relating to me some marvelous tales of Mr. Willard's business at the Duquesne Theatre.

Paul Davis, James O'Neill's representative, sprang a new one on me the other day. He says the gallery in Philadelphia was so full that the gods did not have room to applaud. West.

Joe Frank's smile broadens as the season grows older.

Talk of a new theatre here is at a low ebb.

W. M. GOODLIE.

SAN FRANCISCO.

Julia Marlowe has drawn appreciative audiences at the Baldwin. Her first presentation was Ingmar, followed by *As You Like It*, *Cymbeline*, and several other Shakespearean plays.

Pink Dominos proved a good attraction at Stockwell's and Aubrey Boucicault and E. J. Henley both made hits. The Shaughraun will be given 14-15. E. J. Davenport has been taken from the Lederer to fill up and strengthen the cast.

Dolly and Milton Nobles are at the Bush with *For Revenue* only doing a good business. Skipped by the Light of the Moon opens 14.

The California has *Current Cash*, the English success. Edward Mawson, Fanny Gillette, Belle Bucklin and a clever co. concluded a profitable week's stay 19, with *A Fair Rebel*. A Breezy Time 20.

Manager Holland presents as a holiday bill something most appropriate. Three of a kind, the farce that made Amy Lee, the present souquette of this co., quite famous, is the current bill, and a real merry one it is. Boncival's *Led Astray* was given in a meritorious manner 14-15, to the usual crowds. Eleanor Lane assumed the leading role with creditable results. The Siege of Lucknow 21-22.

The Struggle of Life, with a wealth of beautiful scenery, has opened at the National with indications of success. James J. Corbett "turned 'em away" from this house 11-12. Every night before eleven o'clock the house was full. Gentleman Jack appeared to satisfy, and all were pleased with the champion's success on the stage. Lillian Kennedy in *She Couldn't Help It* 23.

Fantasia is again with us at the People's. Edwin Arden revived *Eagle's Nest* 14-15 with pecuniary gain. John L. Sullivan 24-25.

The Winter Circus has opened and promises to be a lasting success.

Kellar has scored another triumph in his new illusion, *Pyro*, at Egyptian Hall.

The Bijou, Carcross and the Germania are always well patronized, especially the first-named, whose success is nothing short of phenomenal.

The Philadelphia Lodge of Elks held their annual benefit at the Opera House 17, with a crowd in attendance. The great number of prominent attractions in town at the time made the performance most interesting.

Kate Osterlee, a graduate from Manager Holland's stock co., at present playing with success in *A Fair Rebel*, received bouquets from her former associates and innumerable friends.

The business manager of our Winter Circus, O. J. Ferguson, is rich in experience in the circus line.

He has passed most of his life in the circus business, and was connected with Adam Faroughan in a managerial capacity for three years.

Business manager Nash of the Bijou, has returned from a fortnight's stay at the "Hub," where he has been visiting B. F. Keith.

The business manager of Wilson Barrett has held a lengthy debate with the Customs authorities in his efforts to have the English actor's scenery come in free. He did not entirely succeed, but they reduced the importation from \$1,000 to \$600.

J. H. Stoddard and several other prominent professionals were guests at one of the liveliest dinners ever given by our famous Clover Club.

continued to draw well all the week. Frederick Ward and Louis James crowded the house 21, and the sale is very large for the rest of the week.

James A. Bellisted in *A German Soldier* played to good houses 14-15 at the Grand Opera House. James O'Neill in Fontenelle 21-22.

James H. Wallack opened at Harris' Theatre 16 in *The Bandit King*. Grav and Stephens 17-18.

At the Academy of Music Sam Devere & co. gave a first-class variety performance 14-15. The Meteors 21-22.

Emma Juch will give a concert at Old City Hall 23.

Wilson Barrett purchased a box for the Press Club benefit 15, and presented the coupons to local dramatic critics.

Thomas W. Keene also sent a cheque for a gallery seat, paying \$10. He intends to keep the ticket to place among his relics.

The National League of Musicians, Local No. 17, had their first annual benefit at Holiday Street Theatre, Friday afternoon.

HARRY P. GALLIGHER.

BOSTON.

The present co. at the Museum is just the one to play a piece like *Nerves*, in the exquisite breezy manner, and the piece has been in careful rehearsal for a long time.

One of the strongest organizations that has been seen in Boston for a long time is that engaged for the production of *Sunderland* at the Columbia. The first production in this city of Augustus Thomas' play is an unusually important event, and the venture will be certain to meet with unusually large patronage.

The co. includes many strong favorites in Boston: Louis Aldrich and Rose Etting have not been seen in this city for some time, and their return to the local stage is almost as interesting as that of Miriam O'

Rosebud shared the honors. Gus Hill's Variety co. 21-26.

Natural Gas (in a new meter) drew good houses at the Academy 21-26. Donnelly and Girard have put much new material into the production and the costumes are costly and artistic. The topical songs of Donnelly, and the clever specialty work of Girard were received with applause. The co. with hardly an exception, is excellent. A Fair Rebel 21-26. L. O. F.

WASHINGTON, D. C.

Fanny Duvenport appeared in Cleopatra week of 14-19, at Albaugh's.

At the Academy of Music Lewis Morrison was the attraction in Faust, supported by a good co. Attendance large.

At the National A Trip to Chinatown drew light houses.

The Gray and Stephens' comb. presented Vesper Bells at the Bijou to full houses throughout the week.

The Landing of Columbus was a spectacular burlesque at the Lyceum, given by the Bentz-Santley co., with Florence Miller in the Columbian role.

Joseph Jefferson, who always draws well in Washington, will fill the National week of 21-26.

Nell Burgess' County Fair will be the next attraction at the Academy of Music.

Richard Mansfield is at Albaugh's 21-26 in Prince Karl, The Scarlet Letter, A Parisian Romance, Beau Brummell, and Dr. Jekyll and Mr. Hyde.

At the Bijou The Dangers of a Great City are enumerated with melodramatic effect.

At the Lyceum Hart's Boston Novelty co. holds the boards.

Annie Lewis was here with her parents for a few days recently, while the Nutmeg Match co. was resting during election week.

Ella Darling, of this city, has accepted an engagement with the McCollin Opera co.

EDWARD OLDHAM.

DENVER.

Daniel Sully in The Millionaire opened 14 at the Broadway, and during the week the co. was also seen in Daddy Nolan and Corner Grocery. The receipts were very good. Week of 21-26 Margaret Mather will play her second engagement in this city at this house, and, I expect, will do a large business.

Albert and Teal's Nickel co. 21-26 at the Taber to evidently paying business. Ali Baba 21-26.

At Wonderland-Bijou the usual specialty bill was given, and in conclusion Lights of London was presented by the Rogers-Book co.

Paderewski has revised his Western tour, and consequently has cancelled his dates of Dec. 16, 17 at the Broadway. He will not come West probably until next March. Manager Lansdale had already gone to considerable expense.

Mildred Hall, of the Lillian Lewis co., has been visiting Denver, her home.

The new dramatic club opened its series of with All that Glitters is not Gold. Their quarters are on Thirteenth Avenue, and the little place was crowded on complimentary tickets.

The Cowboy Band of Dodge City, Kan., has started on a long tour in special coaches. It will give two concerts in Coliseum hall 21. Dora Wiley is with them.

Eugene Robinson, late of the Paul Kanvar co., is said to have fallen heir to a fortune through the death of an uncle in Trinidad, this State.

W. P. PEABODY.

DETROIT.

At the Lyceum Marion Manola and John Mason did a good business 13-15 presenting If I Were You, and The Army Surgeon the first two nights, and Castle on Wednesday night. Delightful performances. Thomas Q. Sesbrouke in The Isle of Champagne 16-18; business very large.

It only needed the house announcement that W. H. Crane would appear at the Detroit Opera House 13 to draw a crowded house. The Grey Mare 21-26.

The Pay Train taxed the capacity of Whitney's Grand Opera House 14-19, and proved a highly satisfactory performance to the patrons of this house. The Dago 21-26.

Wonderland had a good variety performance this week and is doing good business.

Fred Whitney has sold out his interest in The Wild West Show to Dr. Carver.

Judging from the notices in different local papers wherever the Tar and Tartar co. appears, Myra Mirella, who is a Detroit girl, is making a decided success.

F. K. STEARNS.

KANSAS CITY.

The Coates Opera House was packed 21-26 by large audiences who enjoyed the great spectacular production, Ali Baba.

Kate Emmet in her new Irish drama, Killarney, appeared before large audiences at the Grand Opera House 13-19.

Kidnapped, with a patrol wagon and a handsome pair of horses, was presented at the Gillis Opera House 13-14 to moderate business. Co. fair.

For Love and Money, another melodrama, was the attraction at the Ninth Street Theatre 13-19, and drew fairly.

During the week of 21-26 Herrmann will appear at the Coates. The Stowaway at the Grand, Anderson's Two Old Croppies at the Gillis, and Peck's Bad Boy at the Ninth Street Theatre.

FRANK B. WILCOX.

CORRESPONDENCE.

ALABAMA.

BIRMINGHAM.—O'BRIEN'S OPERA HOUSE (T. P. O'Brien, manager): Gloriana 7, 8 and matinee; fair business. Katie Putnam 9, 10 and matinee; good business. Corinne in Arcadia 11, 12 and matinee; crowded houses.

HUNTSVILLE.—CITY OPERA HOUSE (Fred H. Kraus, manager): Vernon Jarreau 11; Little's World 12.

MONTGOMERY.—THEATRE (George P. McDonald, manager): Katie Putnam in An Unclaimed Express Package, drew a good house. Corinne Opera Burlesque co. 10 in Arcadia to S. R. O. and at advanced prices.—ITEM: To settle a bet on the Presidential election, James Sturges (skip) gave Tony Williams (Dem.) a wheelbarrow ride in this city. The procession was headed by Tom Grady and other Democratic members of the co. A Highland pipe furnished the music. The people of the city witnessed the parade and participated in the demonstration.

ARKANSAS.

LITTLE ROCK.—CAPITAL THEATRE (E. B. Wood, manager): McKee Rankin and Frederick Bryton in Opie Read's Kentucky Colonel 7, 8; large audience. Katie Emmett 10; fair house. The Mid-night Alarm 11; good house.

HELENA.—GRAND OPERA HOUSE (Aaron Meyers, manager): Two Old Croppies to S. R. O. 9.

CONNECTICUT.

HARTFORD.—PROCTOR'S OPERA HOUSE (P. W. Lloyd, manager): The Country Circus did a good business 10-12. Annie Ward Tiffany was unfortunately booked here the night the Democrats were holding a great outdoor love feast and pow-wow, which greatly interfered with the size of her audience. In Lady Barne she still presents the witty and warm-hearted Irish woman that has made her famous. Dennis Thompson has not been seen here for some years only by proxy, hence when he came himself with the Old Homestead, it is not to be wondered that he delighted immense audiences 13, 14. The Nutmeg Match 15, 16. Bow Days: Cleveland's Minstrels 21.—ITEM: Regarding the letter to THE MIRROR from Manager Hawtin correcting my account of the Silver King's business here, I most humbly doff my hat to him, and "acknowledge the corn."—Louis Shea, who left

the office of the Hotel Pomeroy, New York, to join the Saenger Scandal co., is rusticating at his home in Fitchburg, Mass.

NEW HAVEN.—HAYDENS THEATRE (G. B. Bunnell, manager): Annie Ward Tiffany in Lady Barne 10, a good-sized house. Blue Jeans 11, 12; satisfactory business. Sousa's Band 13; Mr. Wilkinson's Widows 14; Annie Lewis 15.—GRAND OPERA HOUSE (G. B. Bunnell, manager): Robert Mantell in The Face in the Moonlight 16; good house at advanced prices. Theresa Newcomer in New Mexico 17-19; fair business. U and I to a medium-sized house 14. Men of Millions 15, 16.

NEW HAVEN OPERA HOUSE (C. H. Smith, manager): Edwin Warren and Lizzie May Ulmer in Nobody's Cabin did well 20-22. Carrie Louis in A Midnight Call and Duff's Girl 23-25; big business.

WILLIMANTIC.—LOOMER OPERA HOUSE (George H. Timmins in The Fairies' Well gave a fine performance to poor business 11.

NEW BEDFORD.—DELAVAN OPERA HOUSE (T. H. Delavan, manager): Louise Hamilton 20-22; good business. Sousa's New Marine Band 23; small house; one of the finest concerts ever given here. Mr. Wilkinson's Widows 24; The City Club Farce-Comedie co. 25.

NEWBURY.—BROADWAY THEATRE (E. L. Denison, manager): U and I to a top-heavy house 15. Dennis Thompson will play to the capacity of the house 16. Modjeska in Macbeth 25.

SHEDDINGTON.—THE MIDDLESEX (L. Claude Gilbert, assistant manager): Annie Ward Tiffany in Lady Barne to good business 11. Annie Lewis in A Nutmeg Match to a large audience 12. The characters in the play, drawn from our New England life, were appreciated by the audience. Miss Lewis is surrounded by an excellent co. Sousa's New Marine Band to a large audience in spite of a heavy rain afternoon of 16, giving a most enjoyable rain.

SHEDDINGTON.—THE GRAND OPERA HOUSE (Ed. Northam, manager): Stetson's Uncle Tom's Cabin 13; good business. Friends 14; fair house.

PHOENIX.—THE GRAND (J. S. Flaherty, manager): Friends 15; large and fashionable audience. Private Secretary 16; receipts large.

AURORA.—EVANS' GRAND OPERA HOUSE (Ed. Northam, manager): Stetson's Uncle Tom's Cabin 13; good business. Friends 14; fair house.

GALESBURG.—THE AUDITORIUM (F. E. Bergquist, manager): Lenton Comedy co. 16; good house.—OVERS HOUSE (F. B. Kirch, manager): The Colonel 16; fair attendance.

QUINCY.—OPERA HOUSE (A. Doerr, manager): Quincy's Minstrels 18; good business. Kidnapped 19; fair house. Pete Baker 20; both matinee and evening performance was well attended. Private Secretary 21; excellent co. to a good house.

INDIANA.

ANDERSON.—DOXEY OPERA HOUSE (R. H. Coker, manager): Gorman's Minstrels 18; fair business. Davis' Uncle Tom's Cabin 19; S. R. O. Fanny Rice in A Jolly Surprise 20.—OLYMPIA THEATRE (A. L. Burnett, manager): Paris Gaiety Girls 21; packed house. Black Crook 22, 23; good business.

EVANSVILLE.—GRAND (King Cobbs, manager): Thomas Q. Seabrook in The Isle of Champagne to good houses 1, 2. The Lost Paradise 12 to a fair house. Clay Clement drew fairly well in The Bells 14. The White Slave 17; Hustler 18; Roland Reed 20.—PEOPLES' (T. J. Graves, manager): Barrel of Money 21; fair house. The Baldwin-Melville co. opened 13 for a week. Faust 20; Tangled Up 22.—ITEM: The local order of B. P. O. Elks attended the last night of the Mandolin Mason co. in a "soddy" complimentary to Manager Graves.

ELWOOD.—OPERA HOUSE (P. T. O'Brien, manager): Frank Mayo presented Davy Crockett 10.

LAFAYETTE.—GRAND OPERA HOUSE (F. D. McGinley, manager): Gorman's Minstrels 19, fair house. Heywood's Celebration in concert to a fair house. Siberia 20; French Burlesque co. 21.

MARION.—SWEETSER'S OPERA HOUSE (W. A. Livermore, manager): Robertson's Repertoire closed a successful week's engagement 12. Gorman's Minstrels pleased a good house 14. Frank Mayo presented Davy Crockett to good business. One of the Bravest 15.—ITEM: Fenn's Cellar Door 19.

PERU.—EMERICK'S OPERA HOUSE (Frank S. Emerick, manager): Heywood's Celebrities note to a good house at advanced prices. E. C. Davis' Uncle Tom's Cabin co. opened their season 20 to S. R. O. One of the Bravest (McCarthy) to a packed house 15.

ELEMENT.—BUCKLES OPERA HOUSE (J. J. Brodrick, manager): A Knotty Affair 21; A Pair of Jacks 18.

KENDALLVILLE.—SPENCER OPERA HOUSE (Hartsuck and Kimball, managers): Zeb the Clodhopper to good business 15.

INDIANAPOLIS.—GRAND OPERA HOUSE (Dickinson and Talbot, managers): The Lost Paradise 14-16; good business.—ENGLISH'S OPERA HOUSE (Dickinson and Talbot, managers): Isle of Champagne 14, 15; good business.—PARK THEATRE (Dickinson and Talbot, managers): Lost in New York 14-16; splendid business.—EMPIRE THEATRE (Heuck and Fennessy, managers): Paris Gaiety co. 14-16; good house.

NEW ALBANY.—OPERA HOUSE (E. Boone King, manager): Dore Davidson and Ramie Austin in The Dangers of a Great City pleased a good-sized audience 12.

TERRE HAUTE.—NAYLOR'S OPERA HOUSE (Wilson Naylor, manager): Rosina Vokes in a triple bill delighted a large audience 15.

FRANKFORT.—COLUMBIA THEATRE (J. J. Aughe, manager): Perils of New York 16; fair business. Gorman's Minstrels 17; good house. Siberia 18; capacity of the theatre.

COLUMBUS.—CRUMP'S THEATRE (R. F. Gottschalk, manager): Devil's Auction 16; large audience.

SOUTH BEND.—GOON'S OPERA HOUSE (Mrs. J. V. Farter, manager): A Pair of Jacks 15; good house.—OLIVER OPERA HOUSE (J. and J. D. Oliver, managers): Joseph Murphy in Kerry Gow 17.

MISSOURI.

ST. LOUIS.—PEABODY GRAND OPERA HOUSE (E. W. Williamson, manager): The Dazzler amused a good-sized audience 14. Digby Bell's Jupiter proved a great success 15 and was greeted with a splendid audience, in spite of a stormy night. Prodigal Father 16; big business. The Man From Boston, with John L. Sullivan as the star, drew a very large audience 17. Peter Jackson's novelty co. also drew a big audience 18. ACADEMY OF MUSIC: The Gray-Sophers co. in repertoire to good business 12-15. Powell, the magician, entertained a good-sized audience 19-20 and was followed 21-22 by Around the World in Eighty Days (Fleming's co.) to very paying business.

GEORGIA.

COLUMBUS.—SPINGER'S OPERA HOUSE (C. P. Springer, manager): Katie Putnam in her new play, An Unclaimed Express Package, at matinee and The Little Maverick evening of 14 to fair business.

ATLANTA.—NEW OPERA HOUSE (F. S. Morris, manager): Spider and Fly co. to a full house 7. The St. Felix Sisters 15; small business.

SPRINGFIELD.—NEVINS' OPERA HOUSE: Charles Hanford in Julius Caesar to a small house 14.

AUGUSTA.—GRAND OPERA HOUSE (Sandford H. Cohen, manager): Spider and Fly 9 and The Hunter 10 to moderate business. Old Homestead 16-17.

ITEM: Political excitement here has detracted from attendance at the Grand.

AMERICUS.—GLOVER'S OPERA HOUSE (Cain and Brown, managers): Deshon Opera co. 7-9; audience not large owing to political excitement.

SAVANNAH.—THEATRE (T. F. Johnson, manager): Spider and Fly 10; good business.

ATLANTA.—DE GIVE'S OPERA HOUSE: The Old Homestead 14, 15; pleased well-filled houses.—EDGEWOOD AVENUE THEATRE: St. Felix Sisters 15; good attendance. Charles B. Harcourt in Julius Caesar 16, 17; for the benefit of Grady Cadets, drew a large and fashionable audience.

SAVANNAH.—ACADEMY OF MUSIC (H. Horne, manager): The Hunter 15; very large audience.

BRUNSWICK.—L'AMISSE OPERA HOUSE (W. T. Glover, manager): Frank Deshon Opera co. in repertory 10-12; light business.

ALBANY.—GRAND OPERA HOUSE (Shackleton and Nelson, managers): The Deshon Opera co. 14-15; fair business.

ILLINOIS.

FREEPORT.—GERMANIA OPERA HOUSE (H. J. Mock, manager): Rentfrow's Jolly Pathfinder to good business week ending 12. Jessie Oliver in Duff's Girl 13.

OTTAWA.—SHERWOOD'S OPERA HOUSE (C. H. Hodgkinson, manager): Richard Golden in Old Jed Prouty 14; large audience. Dad's Girl 15; Private Secretary 16; Joe Murphy 17.

ELGIN.—DU BOIS OPERA HOUSE (P. W. Jenkins, manager): Walker Whiteside in Hamlet 15; small house. Jane 17; capacity of the house. Ellie Alstrom in Miss Rooster 18; fair house.

CLINTON.—FAIR OPERA HOUSE (Arthurs and Co., managers): Clinton Dramatic Club played Woven Web to light business 11. Lew and Lotte Walters 16.

DECATUR.—GRAND OPERA HOUSE (F. W. Haines, manager): Lost Paradise 8; good house. Uncle Josh Sprague 10; fair business. Limited Mail 15; Jane 17; Fanny Rice 19.

MATTOON.—DOE'S OPERA HOUSE (Runyon and Hogue, managers): Jane Coombs 8; packed house. Fremont's 7-11; Cranbury's Colored Minstrels 12-14; Ole's Luck 15.

MOLINE.—WAGNER OPERA HOUSE (Frank Anderson, manager): A Social Session 7

THE NEW YORK DRAMATIC MIRROR.

also piped for gas, to be used in emergency. The new theatre will complete a six days' circuit, embracing New Bedford, Fall River, Brockton, Woonsocket, Newport, and Taunton.

BOSTON.

GRAND OPERA.—The opening of Powers' New Grand Opera House was the event of the week. The Mason-Mason co. was the attraction 17-18.

The new house is a beauty, being designed after the most artistic modern playhouses. There are five proscenium and two loge boxes on each side. The loges are on the first floor, nearly level with the stage, and each contains three divans, or seats for six persons. There are two proscenium boxes on the first floor, two on the second, and one on the third; each seating four persons. The entire seating capacity of the house is about 1,400. The decorative features of the auditorium are effective and striking. The proscenium arch and boxes are finished with plastic relief, and are lighted by fifty incandescent lights, making a very handsome effect. On each side of the proscenium arch are embossed figures representing Music and Art, designed by Bruce, the World's Fair sculptor. The general tone of the interior finish is bordering on a salmon color, and lights up beautifully, producing a most cheerful and bright appearance. The house is seated with crushed plush opera chairs of late design, in colors of old-gold and crimson, part of the seating in the parquette being made up of divans. The ceiling is made of pressed steel, embossed in artistic panels. The box and foyer draperies are of silk and beautifully arranged. The house is carpeted throughout, including the dressing-rooms, with velvet carpets. The new entrance on Pearl Street is quite artistic, and is provided with a canopy, which extends over the sidewalk to the curbstone. The house is lighted with electricity throughout, with arrangements for gas when needed. The stage is most thoroughly equipped, and is provided with an elaborate set of scenery, and drops from the brush of M. Ambruster and Sons, of Columbus. The curtain representing "Olympic Games," is a gem. The orchestra will consist of nine pieces and will be under the direction of Peter Franks, a well-known Brooklyn, N. Y., leader. Mr. Powers has spent about \$50,000 in rebuilding this house, and our theatregoers are enthusiastic in their praise of his enterprise. The writer has seen most of the prominent theatres in the West, but has failed to find one with which Powers' new Grand will not compare favorably. William H. Powers will have the active management of the house. A splendid list of attractions is booked. Those to appear in the immediate future are Jane 21-22, Thomas' Orchestra 23, etc.; 26-27, GRAND OPERA HOUSE (O. Starr, manager); Good Old Times, with H. W. Pitt and a capable co. have been playing to only fair business during the week. Mr. Potter of Texas 28; Field and Hanson's specialty 29.

MANHATTAN.—OPERA HOUSE (H. Petersen, manager); John Dillon 12; packed house. Uncle Hiram 13; Weston's Comedy co. 28-30.

ASH ARBOR.—OPERA HOUSE (A. J. Sawyer, manager); Nellie McHenry in *A Night at the Circus* 17; large house. Joseph Murphy 18; excellent business.

WISCONSIN.—OPERA HOUSE (S. Draper, manager); Robert Downing in *Othello* 18; S. R. O.

BENTON HARBOR.—VOYCE'S OPERA HOUSE (J. A. Simon, manager); Simon's Military Band 8; good attendance. 777 19; Mr. Potter of Texas 19.

BATTLE CREEK.—HAMILIN'S OPERA HOUSE (E. K. Smith, manager); The Nibbles in *His Nibs and His Nobs* to a small audience of men only 19; poor performance.

SAGINAW.—ACADEMY OF MUSIC (Joseph Murphy 9; packed house. Nease McHenry 10; Uncle Hiram 15; Rhea 16; Robert Downing 17, 18).

MUSKEGON.—OPERA HOUSE (Fred L. Reynolds, manager); Ole Olson 15; crowded house.

LANSING.—BAIRD'S OPERA HOUSE (James J. Baird, manager); Joseph Murphy in *Shaun Rhee* 15; good business.

KALAMAZOO.—ACADEMY OF MUSIC (R. A. Bush, manager); Richard Golden 15; fair business. —GRAND OPERA HOUSE (Harry Churchill, manager); May Henderson Comedy co. 18-19.

JACKSON.—HUBBARD OPERA HOUSE (Waldron and Todd, managers); Good Old Times 19; light house. Joseph Murphy in *Shaun Rhee* 19; good business. Robert Downing 20; Nellie McHenry 21.

MINNESOTA.—ST. PAUL.—METROPOLITAN OPERA HOUSE (L. Scott, manager); Charles Dickson and his clever co. presented *The Salt Cellar*; Incog. *The Man About Town*, and *A Paltry Million* to good business. On 12, Mr. Dickson successfully produced his new play, *A Paltry Million*. The annual testimonial performance of the St. Paul Lodge of Elks No. 59 drew a packed house afternoon of 11. An excellent programme given by volunteers from all the lodges in town, under the direction of Frank L. Dix as stage manager. Frederick Lemaitre and The Junior Partner 16 to large audiences. Henry Miller and Mrs. Becker Ranians head this co. The W. W. Keene 17-18. —LITT'S GRAND OPERA HOUSE (Frank L. Dix, manager); McCarthy's Mishaps 19; full houses. John T. Kelly in *McFee of Dundee* 20. —OLYMPIC THEATRE (Harry Montague, manager); The regular co. presented *The Outcast* with a strong cast 21-22 to good business.

ROCHESTER.—GRAND OPERA HOUSE (H. T. Weston, manager); St. Plunkard 11; house fairly well filled.

MINNEAPOLIS.—GRAND OPERA HOUSE (W. O. Fonda, manager); St. Plunkard 9; good house. Whitney Mockridge 15; Side Trackers 16; Monte Cristo 17; Ole Olson 18; Katie Emmett Dec. 3.

DULUTH.—TEMPLE OPERA (John T. Condon, manager); Charity Ball 8; S. R. O. The Wife of the Junior Partner 10, 11; good houses. McCarthy's Mishaps 12; very fair house. The Ensign 13, 15; Sidney Drew in *That Girl from Mexico* 17-18. —THE LYCUM (Arthur E. Miller, manager); The Lycum 19; a good house. Robert Downing 20; Nellie McHenry 21.

MISSOURI.—ST. JOSEPH.—TOOLEY'S OPERA HOUSE (C. P. Elliott, manager); Gus Williams 9; Alone in London 10; both to fair business. By Wits Outwitted 11.

MARSHALL.—OPERA HOUSE (J. W. Bryant, manager); For Love and Money 10; gave a very creditable performance to a small audience 11.

MINNEAPOLIS.—PARK OPERA HOUSE (Watson and Price, managers); The Harvest Moon to a fair house 11. Newell Brothers in *The Operator* to a good house 12.

SELDALIA.—WOOD'S OPERA HOUSE (Dr. H. W. Wood, manager); McCutcheon and Cooley's Theatre co. 10, 11, and 15-16; 18-19.

LOUISIANA.—BURNETT OPERA HOUSE (A. M. Walker, manager); The Harvest Moon 11; pleased audience.

MONTANA.

BUTTE.—MAGNIE'S OPERA HOUSE (John Maguire, manager); John F. Kelly 15-16; big business. —ITEM: The Theatre Comique will reopen 21 under new management, with Alia Henry's Burlesque co.

PHILIPSBURG.—MCDONALD'S OPERA HOUSE (A. A. McDonald, manager); Turner's English Girls in *Madame Butterfly* 17; good house; performance unsatisfactory.

SELMA.—RING'S OPERA HOUSE (J. C. Reming-

ton, manager); Turner's English Girls 18; big business. Our German Ward 19; fair audience.

MISSOURI.

WICHITA.—TEMPLE OPERA HOUSE (Theodore F. Hammert, manager); Henshaw and Ten Brock in *The Nobobs* 20; fair business. Gloriana 21; good business.

WEST POINT.—OPERA HOUSE (Morris, Trotter and Ray, managers); Barlow Brothers' Minstrels 21; fair business.

WICKESBURG.—OPERA HOUSE (Piazza and Co., managers); Anderson's Two Old Crones 22; light house, owing to election excitement. Henshaw and Ten Brock 23; good house. Gloriana 24; S. R. O.; poor performance.

DECATUR.—ROBINSON'S OPERA HOUSE (Joseph DeCarne, manager); Gloriana 25; large and well-pleased audience. Corinne in *Armenia* delighted a full house 25.

NEBRASKA.

FREMONT.—LOVE OPERA HOUSE (Elliott and Miller, managers); Ten Nights in a Bar-Room, on election night, had poor success. Gus Williams in April Fool to very satisfactory business 26. —ITEM: Gus Williams while here was the guest of his uncle, William Martin, a respected citizen of this place.

KEARNEY.—OPERA HOUSE (J. J. Osborn, manager); Gus Siege in *Yon Vonson* 26; packed house. The Stowaway 27.

BEATRICE.—PADDOCK OPERA HOUSE (Osborn and Graves, managers); Gus Williams 26; good business. Von Vonson 27; fair business.

HASTINGS.—KERN OPERA HOUSE (A. H. Murray, manager); Von Vonson 28; good house. Alba Heywood in *Eligible Folks* 29; crowded house.

LINCOLN.—THE NEW LASSING (E. A. Church, manager); Von Vonson packed the house 26. The part of Jennie Morris, formerly taken by Annie Lewis, was pleasingly performed by Merrit Osborne, and Sadie Connally was applauded. Jerry the Tramp (J. W. Summers) 24, 25; Ben Thur 26-28. —THE FUNKE (L. M. Crawford, manager); Gus Williams in April Fool 29; good business.

NEW HAMPSHIRE.

NASHUA.—THEATRE (A. H. Davis, manager); Hands Across the Sea 29; large house. Kendall's Komedians 30; fair house. Dr. Bill 31.

PORTSMOUTH.—MUSIC HALL (John G. Ayers, manager); Kendall's Komedians 31; fair house.

DOVER.—CITY OPERA HOUSE (George H. Demeritt, manager); Mr. Wilkinson's Widows 32; fair audience. Harry Crandall in *A Breezy Day* 32; good house.

NEW JERSEY.

NEWARK.—THEATRE (A. H. Davis, manager); Hands Across the Sea 33; large house. Kendall's Komedians 34; fair house. Dr. Bill 35.

WILLISTON.—MUSIC HALL (John G. Ayers, manager); Nellie McHenry in *A Night at the Circus* 36. —GRAND OPERA HOUSE (O. Starr, manager); Good Old Times, with H. W. Pitt and a capable co. have been playing to only fair business during the week. Mr. Potter of Texas 26; Field and Hanson's specialty 27.

NEW YORK.—THEATRE (A. H. Davis, manager); Hands Across the Sea 37; large house. Kendall's Komedians 38; fair house. Dr. Bill 39.

LONG BRANCH.—BROADWAY THEATRE (Nelse Cannon, manager); Indian Hero booted for 16 to put in an appearance. An Irishman's Luck 22; Eleonora Dec. 3.

CAMDEN.—TEMPLE THEATRE (C. L. Durban, manager); Midnight Alarm to fair business 20-22. Prodigal Father 23-25; large house 26; rain in sheets 27; house small.

TRENTON.—TAYLOR OPERA HOUSE (John Taylor, manager); A Hole in the Ground 26; very satisfactory business. Bigby Bell in Jupiter to a large house 26. Cleveland's Minstrels gave a good performance to this house 26-27. —ITEM: The benefit for the relief of the Hamburg sufferers, given at Ross's Theatre recently netted \$1,778.67.

PLAINFIELD.—MUSIC HALL (J. A. Demarest, manager); The Foresters 28; large audience. The Midnight Alarm 29; good business. The Voodoo 29.

ORANGE.—MUSIC HALL (George P. Kinesley, manager); W. S. Cleveland's Minstrels appeared on a very stormy night 29; pleasing performance to a small audience.

LONG BRANCH.—BROADWAY THEATRE (Nelse Cannon, manager); Indian Hero booted for 16 to put in an appearance. An Irishman's Luck 22; Eleonora Dec. 3.

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NEW YORK.—THEATRE (A. H. Davis, manager); Hands Across the Sea 28; large house. Kendall's Komedians 29; fair house. Dr. Bill 30.

NEW YORK.—THEATRE (A. H. Davis, manager); Hands Across the Sea 31; large house. Kendall's Komedians 32; fair house. Dr. Bill 33.

NEW YORK.—THEATRE (A. H. Davis, manager); Hands Across the Sea 34; large house. Kendall's Komedians 35; fair house. Dr. Bill 36.

NEW YORK.—THEATRE (A. H. Davis, manager); Hands Across the Sea 37; large house. Kendall's Komedians 38; fair house. Dr. Bill 39.

NEW YORK.—THEATRE (A. H. Davis, manager); Hands Across the Sea 40; large house. Kendall's Komedians 41; fair house. Dr. Bill 42.

NEW YORK.—THEATRE (A. H. Davis, manager); Hands Across the Sea 43; large house. Kendall's Komedians 44; fair house. Dr. Bill 45.

NEW YORK.—THEATRE (A. H. Davis, manager); Hands Across the Sea 46; large house. Kendall's Komedians 47; fair house. Dr. Bill 48.

NEW YORK.—THEATRE (A. H. Davis, manager); Hands Across the Sea 49; large house. Kendall's Komedians 50; fair house. Dr. Bill 51.

NEW YORK.—THEATRE (A. H. Davis, manager); Hands Across the Sea 52; large house. Kendall's Komedians 53; fair house. Dr. Bill 54.

NEW YORK.—THEATRE (A. H. Davis, manager); Hands Across the Sea 56; large house. Kendall's Komedians 57; fair house. Dr. Bill 58.

NEW YORK.—THEATRE (A. H. Davis, manager); Hands Across the Sea 60; large house. Kendall's Komedians 61; fair house. Dr. Bill 62.

NEW YORK.—THEATRE (A. H. Davis, manager); Hands Across the Sea 64; large house. Kendall's Komedians 65; fair house. Dr. Bill 66.

NEW YORK.—THEATRE (A. H. Davis, manager); Hands Across the Sea 68; large house. Kendall's Komedians 69; fair house. Dr. Bill 70.

NEW YORK.—THEATRE (A. H. Davis, manager); Hands Across the Sea 72; large house. Kendall's Komedians 73; fair house. Dr. Bill 74.

NEW YORK.—THEATRE (A. H. Davis, manager); Hands Across the Sea 76; large house. Kendall's Komedians 77; fair house. Dr. Bill 78.

NEW YORK.—THEATRE (A. H. Davis, manager); Hands Across the Sea 80; large house. Kendall's Komedians 81; fair house. Dr. Bill 82.

NEW YORK.—THEATRE (A. H. Davis, manager); Hands Across the Sea 84; large house. Kendall's Komedians 85; fair house. Dr. Bill 86.

NEW YORK.—THEATRE (A. H. Davis, manager); Hands Across the Sea 88; large house. Kendall's Komedians 89; fair house. Dr. Bill 90.

NEW YORK.—THEATRE (A. H. Davis, manager); Hands Across the Sea 92; large house. Kendall's Komedians 93; fair house. Dr. Bill 94.

NEW YORK.—THEATRE (A. H. Davis, manager); Hands Across the Sea 96; large house. Kendall's Komedians 97; fair house. Dr. Bill 98.

NEW YORK.—THEATRE (A. H. Davis, manager); Hands Across the Sea 100; large house. Kendall's Komedians 101; fair house. Dr. Bill 102.

NEW YORK.—THEATRE (A. H. Davis, manager); Hands Across the Sea 104; large house. Kendall's Komedians 105; fair house. Dr. Bill 106.

NEW YORK.—THEATRE (A. H. Davis, manager); Hands Across the Sea 108; large house. Kendall's Komedians 109; fair house. Dr. Bill 110.

NEW YORK.—THEATRE (A. H. Davis, manager); Hands Across the Sea 112; large house. Kendall's Komedians 113; fair house. Dr. Bill 114.

NEW YORK.—THEATRE (A. H. Davis, manager); Hands Across the Sea 116; large house. Kendall's Komedians 117; fair house. Dr. Bill 118.

NEW YORK.—THEATRE (A. H. Davis, manager); Hands Across the Sea 120; large house. Kendall's Komedians 121; fair house. Dr. Bill 122.

NEW YORK.—THEATRE (A. H. Davis, manager); Hands Across the Sea 124; large house. Kendall's Komedians 125; fair house. Dr. Bill 126.

NEW YORK.—THEATRE (A

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large house. Around the World in Eighty Days Fleming 25; moderate patronage, unsatisfactory performance. O'Dowd's Neighbors 22.

GREENSBURG.—Louison's THEATRE 8; a curtain manager. Kaspara, after a ten days' rest had a good house. Charles Stevens of Sweeney's Minstrels 22.

LEBANON.—FISHER OPERA HOUSE (George H. Young, manager); Bard and Spangler's Speciales 20; small audience. James A. Reilly in A German Soliloquy to a well-pleased audience 21; orchestra music very superior. She Couldn't Marry Peter 17.

YORK.—OPERA HOUSE (E. C. Pent), manager; Dockstader's Minstrels 20; large and well-pleased house. Lillian Kennedy in She Couldn't Marry Peter 22.

BEAVER FALLS.—SIXTH AVENUE.—THEATRE (Cassanova and Bell, managers). The Police Patrol 21; one of the largest audiences of the season. Irish Loyalty 22; Old Joe Prouty 23; Haywood's Minstrels 24; Irish Neighbors 24; The Witch 25.—OPERA HOUSE (F. H. Cashbaugh, manager); Jack.

SHADOKER.—G. A. R. OPERA HOUSE (John P. Stoker, manager). The Kid 20; fair-sized and well-pleased audience. Lillian Kennedy in She Couldn't Marry Peter 21; packed house.

LANCASTER.—FULTON OPERA HOUSE (R. and A. Becker, manager); The County Fair 21; fair house. Dockstader's Minstrels; large audience. The Dark Side of a Great City 22; good house. Li'l 'e Dernie Dale made a hit. The bowers, Cal McCarthy and Danny Needham, are with the attraction. The Dazzler delighted a crowded house 26.

PLYMOUTH.—OPERA HOUSE (R. N. Smith, manager); Wife for Wife 25; fair business.

KITTANNING.—GRAND OPERA HOUSE (Brown and Newell, managers); Alfred Kelly in Widow Murphy's Goat to a well-pleased audience and good business 22. G. W. Kidder's Uncle Tom's Cabin 22; Two Old Crones 19.

MILTON.—GRAND OPERA HOUSE (Griffith and Co., managers); The Redding-Stanton co. 20-22; poor business. Wife for Wife 27.

SCRANTON.—ACADEMY OF MUSIC (M. H. Burgher, manager); Blue Jeans 7; packed house. A Railroad Ticket 9-10; fair business. Fantasma 10-12; large business. Hanlon Brothers have added many new and attractive features.

HANOVER.—OPERA HOUSE (Frank C. Angle, manager); Newton Beers in Lost in London 21; performance fair; light house. Shackford Opera in Sad Pasha 22; light house. Same co. in Bohemian Girl 23; good house. Wife for Wife 24; The Merry Cobbler 25; Country Cousin 26; Boston Comic Opera co. 26-28.

WILLIAMSPORT.—LYCOMING OPERA HOUSE (John L. Guinter, manager); The Kid 20; fair-sized audience. Kaspara 21; large and enthusiastic audience.—Academy of Music (H. E. Rogers, manager); Charles J. Stevenson in Knock Adorn 21; small but pleased audience. Underground 22; fair-sized audience; scenic effects received much applause. Cather Comedy co. opened 23 to a small but pleased audience.—ITEM: G. E. Rogers, of Peterborough, N. H., has issued the Academy of Music for three years, and intends to bring some good attractions.

BALSTON.—GRAND OPERA HOUSE (G. W. Hammaray, manager); Buttine Pine in The Kid to deservedly poor business 24. Hanlon's Fantasma 24-25; S. R. O. both nights.

GOL CITY.—OPERA HOUSE (R. Lowentrif, manager); Kidder's Uncle Tom's Cabin co. 25; large house.

CARDOCKALE.—OPERA HOUSE (Dan P. Byrne, manager); Wife for Wife 25; good business. The Kid 26; full house. Royal Edinburgh Concert co. 26; fair-sized audience.

ALLENSTOWN.—MUSIC HALL (R. H. Whitesell, manager); The Vendetta was lightly patronized 24. The co. and performance was all that could be desired and deserved better patronage. Fantasma 26, 27; good business.—WORLD'S MUSE (C. F. Dempsey, manager); Good business continues.

FRANKFORT CITY.—OPERA HOUSE (J. J. Quirk, manager); Kaspara 25; fair house.—ITEM: Manager Quirk states that if the electric railway improves business here the Opera House will be enlarged and remodeled. A syndicate is building a new opera house almost across from the present one.

PHILA.—PARK OPERA HOUSE. (Wagner and Ross, managers); Under the Lion's Paw 24; afternoon and evening, to good business. The Black Patti-Love Concert 25; large audience.—THE TASSERNECK (D. K. Leon, manager); Constantine Strubberg, pianist, to a large audience 25.

NEWLTON.—ABERY OPERA HOUSE (J. M. Keene, manager); Widow Murphy's Goat 25; good house. French Board 25; large audience.

PHILADELPHIA.—GARIBOLDI'S OPERA HOUSE (Sam P. Vose, manager); Bay Davenport 25; fair house. Our Irish Neighbors pleased a large house 25.

PHILADELPHIA.—ALLEN'S OPERA HOUSE (Charles F. Allen, manager); The Boston Opera co. to good business 24-26.

WILKESBARRE.—THE GRAND (M. H. Burgher, manager); Hanlon's Fantasma 24-25; large business. MacLean and Prescott 25; in The Merchant of Venice and The Duke's Wife to good business. The Vendetta 26; fair business. Dockstader's Minstrels 26; crowded house; excellent performance.—MUSIC HALL (E. C. Frank, manager); Walter's Comedy co. 26-28.—ITEM: Manager Clapham was the recipient of a handsome gold watch chain, suitably inscribed, on the occasion of his fifty-second birthday, 26; the gift being from Dockstader's co. Mr. Clapham, in acknowledgment of the token, invited the minstrel boys to his guests at the Bristol House for the evening.

JOHNSBURG.—ADAM'S OPERA HOUSE (Alexander Adair, manager); Katherine Rohar in Heroine in Eggs 26; moderate business. Irish Loyalty 27; paying business. John L. Sullivan in The Promised Boston 27; 28; good house.—FAMILY THEATRE (Mary Davis, manager); The new faces this week are Sam and Verona, Eddie Edwards, Eddie Shayne, Mac Worden, Sheridan and Wright, and Clark Gibbs.

SPRINGFIELD.—THEATRE (P. J. Ferguson, manager); Underground to a \$350 house 27.

RHODE ISLAND.

PROVIDENCE.—OPERA HOUSE (Robert Horrocks, manager); Henry Mapleson Opera co. in Faust deserved larger houses than they were given 24-25. Fair business was the result. Miss Mayette was performed before good houses 24-25, notwithstanding the advance of 20 per cent. Glen Daugherty 25; The Country Circus 25-26.—B. F. KEITH'S OPERA HOUSE (B. F. Keith, manager); W. A. Brady's co. in The Bottom of the Sea closed an excellent week 25. Helen and Hart in The Idea 26; large business. Midnight Alarm 27-28.—WESTMISSISSIPPI THEATRE (George H. Bachelder, proprietor); Fox Foster Burlesque co. 24-25; crowded houses. Webster and Fields co. 26-28.—LOTROP'S MUSEUM (William C. Chase, manager); Stock co. supported by Kate Glassford and Charles Barringer, presented the comedy-drama The Governess 28-29. The laughable face A Kiss in the Dark precedes the drama at each performance. The Diamond Mystery 29-30.—ITEM: Providence Lodge No. 10, Theatrical Mechanics, are to have a benefit concert in the Providence Opera House Dec. 15.

WOONSOCKET.—OPERA HOUSE (George E. Hawes, manager); Annie Pixley in Miss Blithe of Duluth 28; Annie Lewis in A Nutmeg Match 29; both to good houses. A Pair Rebel 29.

NEWPORT.—OPERA HALL (George A. Carpenter, manager); Annie Pixley in Miss Blithe of Duluth 28; Annie Ward Tiffany next.—ITEM: Lothrop's Pawtucket Theatre will open next month.

SOUTH CAROLINA.

CHARLESTON.—OWENS' ACADEMY OF MUSIC (Charles W. Keogh, manager); The Hustler 2 to over 2000. Spider and Fly no; light business. Old Homestead 17; Wait Till the Clouds Roll By 18, 19.

Wilfred Clarke 2.—GRAND OPERA HOUSE (L. Arthur O'Neill, manager); Ship Ahoy booked for 25; unnoticed Manager O'Neill that they close their season in New Orleans. Lizzie Evans 23; Cyrene 24-25.—ITEM: Corinne has sent Charleston Lodge a handsome souvenir photograph of herself in return for the attention bestowed upon her while honored by the local Elks. Arthur O'Neill, manager of the Grand Opera House, has become an Elk. J. F. Bradley, tenor soloist with The Hustler, is a Charlestonian.

COLONIA.—OPERA HOUSE (Eugene Cramer, manager); Vernon Jarreau, with her admirable support, to an enthusiastic audience. Mabel Paige co. 24; small house.

TENNESSEE.

KNOXVILLE.—SAUNDERS' THEATRE (Staub and Smith, managers); The Old Homestead 21, 22, and matinee; crowded houses. Charles Hendrix in Julius Caesar 23; good performance to a small house.

CHATTANOOGA.—NEW OPERA HOUSE (Paul R. Albert, manager); Denman Thompson's Old Homestead 21; S. R. O. The Hustler attracted a fair house 22. Vernon Jarreau's Comedy co. 23, 24; light business.

NASHVILLE.—THE VENDOME (W. A. Sheetz, manager); Rosina Voices to light houses 24-25. Excitement insured Miss Voices' business. Charles Stamford 25; Ethie Elsler 26-27; The Fast Mail 26-27.—ITEM: The Hustler (J. M. Miller, manager); Richard III 28, 29; The Hustler attracted a fair house 28. Vernon Jarreau's Comedy co. 28, 29; light business.

MEMPHIS.—GRAND OPERA HOUSE (Staub and Smith, managers); Katie Emmett in Killarney 27; fair business. The Fast Mail 28, 29; poor houses down stairs, but good business up stairs.—LAWRENCE THEATRE (John Mahoney, manager); Rosina Voices in Crocodile Tears 27; good business except on election night. Two Old Crones 28-29; fair business. The Hustler 28-29; satisfactory houses.

TEXAS.

GALVESTON.—GREENWALL'S THEATRE OPERA HOUSE (George H. Walker, manager); Stuart Robson 7, 8, presented She Stoops to Conquer. Our Bachelors and The Henrietta was favored with large and brilliant audiences at advanced prices.

Larry the Lord 9, 10, under the auspices of the Galveston Artillery Co., also did well. Bettie Bernard Chase, aided by render, dogs, etc., opened with a Sunday matinee 10, and drew a crowd. Paul Kattner and Field's Minstrels 11-12.

PORT WORTH.—GREENWALL'S OPERA HOUSE (Philip Greenwall, manager); George C. Staley presented A Royal Pass to fair houses 7, 8. Ethie Elsler presented Hazel Kirke to a full house 10. Stuart Robson presented Our Bachelors, matinee 12, and She Stoops to Conquer, night, to crowded houses.

Waco.—GARLAND OPERA HOUSE (J. P. Garland, manager); Ethie Elsler presented Hazel Kirke to a good house 9; despite election; performance excellent. Stuart Robson in The Henrietta to a packed house 11. George C. Staley in A Royal Pass 11, 12; fair house. Paul Kattner 12; Corinne 12; Gloria 12.

SAN ANTONIO.—GRAND OPERA HOUSE (J. R. Tendick, manager); Ethie Elsler closed a very successful engagement 7. Herrmann billed for 8, 9, did not appear. Larry the Lord 11; packed house. Field's Minstrels 12, 13; good business. Royal Pass 15, 16; Paul Kattner 15, 16; Pulse of New York 21.

PURDYS.—SWENEY AND COMES' OPERA HOUSE (Henry Greenwall, manager); Larry the Lord to large business 7, 8. Stuart Robson in The Henrietta drew a very large and well-pleased audience 9. Bettie Bernard-Chase 11; fair business.

TEXAS CITY.—GRAND OPERA HOUSE (E. C. P. Dempsey, manager); Good business continues.

DAKOTA CITY.—OPERA HOUSE (J. J. Quirk, manager); Kaspara 15; fair house.—ITEM: Manager Quirk states that if the electric railway improves business here the Opera House will be enlarged and remodeled. A syndicate is building a new opera house almost across from the present one.

TAYLOR.—OPERA HOUSE (A. G. Booth, manager); Uncle Hiram 10; Thanksgiving matinee and night to good business. Lillian Lewis 11; attendance fair. Rhine 12; large audience at advanced prices.

thoroughly equipped with the most modern improvements.

MILWAUKEE.—DAVISON'S (Sherman Brown, manager); Thomas Keene 20-21; good business. The Wife and Charity Ball 22, 23; good business.—ITEM: Sherman Brown, manager; Richard Wilson in Job Prouty 23-24; good house.

LA CROSSE.—THEATRE (L. Stansilphia, manager); Brooke's Orchestra 21; small audience. St. Plunkard 22; good house. Side Tracked 23.

MINNEAPOLIS.—BELIE CITY OPERA HOUSE (Frank J. Powers, manager); Frohman's co. in Jane 20; one of the largest and finest audiences of the season. J. T. Powers 21; The Wife 22; Bobby Taylor 23; Rhine 24.

OMAHA.—Monte Cristo 25; fair house. McCarthy's Bishops 26; Jane 26; both to full houses.

ST. PAUL.—KRAHN'S OPERA HOUSE (Fred Keith, manager); New Monte Cristo 25; fair house.

DETROIT.—WILSON'S OPERA HOUSE (R. H. Wilson, manager); Walker Whiteside in Hamlet and Richard III 26, 27; small houses, deserved good patronage.

APPALACHIA.—OPERA HOUSE (E. Erb, manager); Ullie Alstrom 24; good-sized audience. Calhoun Opera co. 25; poor house.

ST. LOUIS.—PULLER OPERA HOUSE (Edward H. Fuller, manager); Ullie Alstrom 24; fair audience. Charity Ball 25 and Jane 25 drew large and fashionable audiences.

SHAWNEE FALLS.—OPERA HOUSE (W. H. Stoddard, manager); Monte Cristo 25; large and well-preserved audience.

WYOMING.

LARAMIE.—MARCHIORO BALL (William Marquardt, manager); Dan Sully in The Millionaire 25; Jane 26; packed house.

CANADA.

TORONTO.—GRAND OPERA HOUSE (O. B. Shepard, manager); Daniel Frohman's co. in The Grey Mare 24-25; good business. R. D. Watson and Marie Fresco 26-27.—OPERA HOUSE (Louis Morris, manager); Ezra Kendall in A Pair of Kids 28-29; large business. Current Cash 28-29.—ACADEMY OF MUSIC (Frank Kirchner, manager); Dartmouth 28-29; fair business. Bostonian Opera co. 29-30.

HALIFAX.—ACADEMY OF MUSIC (G. B. Clarke, manager); George A. Baker Opera co. in Olivette, Princess Toto and Black Hussar to large business fourth week of their engagement. Joe Amend made a great hit in Black Hussar. Irene Murphy's costumes in the third act of Princess Toto was the prettiest ever seen in Halifax.

MONTREAL.—ACADEMY OF MUSIC (Henry Thomas, manager); Pauline Hall Opera co. in Partama to good business 24-25. Mapleson Opera co. in Falette 26-27.—THEATRE ROYAL (Sparr and Jacobs, managers); Weber and Field's Specialty co. to good business 24-25. New Boy Tramp 28-29.

HAMILTON.—GRAND OPERA HOUSE (Thomas Reche, manager); Ida Van Cortland closed a week's engagement 25. Business good all week, particularly Thanksgiving Day, 26, when the house was packed at both performances.

LONDON.—GRAND OPERA HOUSE (A. E. Root, manager); Uncle Hiram 10; Thanksgiving matinee and night to good business. Lillian Lewis 11; attendance fair. Rhine 12; large audience at advanced prices.

DATES AHEAD.

Managers and Agents of traveling companies will favor us by sending their dates, mailing them in time to reach us Friday.

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A. TURNER'S BATH: Harrodsburg, Ky., Nov. 22. Lexington 23, 24. Frankfort 25; Cincinnati, O., 27-Dec. 3.

A FAIR KEEPEL (Mawson's): Jersey City, N. J., Nov. 22-25.

ALCAZAR STOCK: San Francisco, Cal., July 25—indefinite.

AGNES MERRILLE: Aurora, Ill., Nov. 22. Rockford 23; Englewood 24-27.

AUSTIN BRIDGE'S BABY: New York city Nov. 22-25. Lexington 26.

AWFUL TURTLE: Brooklyn, N. Y., Nov. 22-25.

BEFORE DARK: Seattle, Wash., Nov. 25-26.

ACROSS THE POTOMAC: Detroit, Mich., Nov. 25-26.

LOVINGLY: Louisville, Ky., Dec. 5-10.

ALICE HAMILTON: Sacramento 26; Portland, Ore., 27-28; Seattle 29.

AROUND THE WORLD: (Fleming); Richmond, Va., Nov. 25-26.

ATTI BAND: Denver, Col., Nov. 25-27.

A. H. PALMER'S STOCK: Philadelphia, Pa., Nov. 24-25. Washington, D. C., 26-Dec. 3.

BLIND ALICE: Newburyport 25; Wilkesboro 26.

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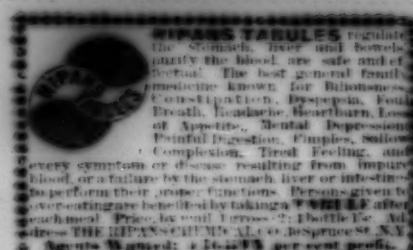
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